

THE WORKS OF SHAKESPEARE

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BY

JOHN DOVER WILSON

THE FIRST PART OF  
THE HISTORY OF  
HENRY IV

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*Henry the Fourth  
from his monument in Canterbury Cathedral*

THE FIRST PART OF  
THE HISTORY OF  
HENRY IV

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THE FRONTISPIECE IS REPRODUCED FROM AN ELECTRO-  
TYPE OF THE ALABASTER EFFIGY OF KING HENRY IV ON  
HIS MONUMENT IN CANTERBURY CATHEDRAL SCULPTOR  
UNKNOWN

In  
MEMORY  
of  
Q

## INTRODUCTION

I *Two Parts but one play*

As with *Hamlet* so with 1 and 2 *Henry IV* the commentary has much exceeded the limits of this edition, and I have found myself obliged to contrive two supplementary volumes for the overplus *The Fortunes of Falstaff*, published in 1943, deals with the much debated character and career of the fat knight, and so allows me to concentrate here upon *Henry IV* as a chronicle-play, which was after all what Shakespeare set out to write. A second excursus, concerned with the sources and textual history of the double play and its sequel *Henry V*, and including a discussion of the reasons for the change from 'Oldcastle' to 'Falstaff' (see below, p. xxix), is being prepared in collaboration with Dr Duthie, and I have contributed to the Greg Presentation Number of *The Librarian* (June 1945) a tentative outline of my conclusions as regards *Henry IV*, references to which will be found in the Notes below. Meanwhile, the present Introduction<sup>1</sup> and the Stage-history are concerned with both Parts, which, issued separately for convenience, each with its own notes and glossary, have in fact been envisaged and edited as one drama.

Dr Johnson wrote

These two plays will appear to every reader, who shall peruse them without ambition of critical discoveries, to be so connected that the second is merely a sequel to the first, to be two only because they are too long to be one<sup>2</sup>

But very few have since subscribed to, or even noticed, this judgement, and whatever modern actors, critics or

<sup>1</sup> Which, it should perhaps be stated, was written before the appearance of Dr Tillyard's *Shakespeare's History Plays*

<sup>2</sup> Johnson's *Shakespeare*, 1765, iv. 235

editors may say on the matter—most of them say nothing at all—they seem agreed to treat the two Parts as independent, if serially related, plays<sup>1</sup> The only exception I know of is Quiller-Couch<sup>2</sup>, formerly captain of this adventure, to whose memory the following edition, of what was I think, after *The Tempest*, his favourite play, is inscribed

Of the serial character there is of course no question Second and third of a tetralogy on the rise of the house of Lancaster, they are linked by *Henry V* with another, earlier written, tetralogy on the fall of the same house, while in *Henry VIII* we have a kind of pendant to the chain, in which the twilight of the Civil Wars and the night of Crookback's tyranny are offset by a picture of the blessed day of a Protestant king, uniting the 'roses' in one stem, from which springs the infant Elizabeth, whose baptism at the hands of Archbishop Cranmer brings the play and its eight predecessors to an appropriately 'Elizabethan' conclusion Furthermore, as hinted at the end of the Introduction to *Richard II* and argued more fully in the volume on the sources to follow, it seems at least possible that the series which begins with *Richard II* and ends with *Henry V* once existed in a pre-Shakespearian form as three, not four plays, and that it only became four through the expansion, at Shakespeare's hands, of a single *Henry IV* into a two-part play In a word, the two parts proceed, I believe, from an underlying textual unity That does not necessarily mean that the unity persists in their present state, for one cannot, or should not, argue from textual premises to aesthetic conclusions<sup>3</sup> Falstaff was originally called Oldcastle, and his character, difficult

<sup>1</sup> G. L. Kittredge writes, in the latest edition from America (p. viii) 'The two Parts of *Henry IV* are not two halves of a single play. Each part is complete in itself.'

<sup>2</sup> *Shakespeare's Workmanship*, p. 134

<sup>3</sup> v. *Modern Language Review*, xxv. 404-6

as it is to credit the fact, was certainly distilled by some strange alchemy of popular legend and ecclesiastical defamation from that of a fine soldier and a stalwart martyr for conscience' sake. But Lollardry has nothing dramatically to do with the knight of Eastcheap, and is irrelevant alike to our enjoyment and our criticism of him. Similarly, to prove, as I think is possible, that the two parts grew out of one is not to prove that they are one still. It has, however, this negative bearing on the question: it rules out a different textual diagnosis, which has been widely accepted or assumed, and from which other critics have not hesitated to draw aesthetic conclusions of their own.

It is commonly held that *2 Henry IV* was an after-thought on Shakespeare's part, or, as one writer puts it, like *2 Tamburlaine* 'an unpremeditated addition, occasioned by the enormous effectiveness of the by-figure of Falstaff'<sup>1</sup>. And the following from the Arden edition of the play is a good illustration of the kind of criticism that flows from such assumptions:

The Second Part of *Henry IV* is unquestionably inferior to the First Part as a work of dramatic art. [It] is faulty in construction, and occasionally feeble in execution. For the greater part of four acts the poet is occupied with a theme, of which the interest had been exhausted in the previous play, and which grows stale by repetition<sup>2</sup>.

I am far from sharing this editorial boredom, but I admit at once that *1 Henry IV*, which was probably being acted on Shakespeare's stage while *2 Henry IV* was still in the process of composition and rehearsal, exhibits a certain unity that its sequel lacks. Neither, however, is in any true dramatic sense complete or self-contained, as are for instance *Richard II* and *Henry V*, the first and fourth of the same series, and the comparison with

<sup>1</sup> C. F. Tucker Brooke, *Tudor Drama*, 1911, p. 333.

<sup>2</sup> *2 Henry IV* (Arden Shakespeare), pp. xxiii-xxiv.

Marlowe's *Tamburlaine* only serves to bring out the fundamental distinction between the two cases. 1 *Tamburlaine* is a play, rounded off and clearly written without thought of a second part, which was only added in the hope of repeating the harvest reaped from Part 1. 1 *Henry IV*, on the contrary, is as patently only part of a whole, inasmuch as at its close all the strands of the plot are left with loose ends. The rebels, Northumberland and Archbishop Scroop, are still at large after the battle of Shrewsbury, and the Archbishop is introduced and given a scene to himself in 4. 4 in order to prepare the audience for the expedition of Prince John in Part 2. The relations of the Prince with his father, eased by the interview in 3. 2 and his brilliant conduct in battle, still await that final clarification which, as Elizabethan auditors acquainted with the merest outline of the life of Henry of Monmouth would know, belonged to the death-bed scene in the Jerusalem chamber. Most striking of all perhaps is that stone of stumbling to modern interpreters, the soliloquy at the end of the second scene of Part 1, which looks forward not only to the coronation of Henry V but also to the rejection of Falstaff, neither of which occurs until the very end of Part 2. If Part 1 be an integral drama, and Part 2 a mere afterthought, the soliloquy is inexplicable, indeed, the failure of critics to explain it is itself largely due to their absorption in the first part and their neglect of, or contempt for, the second. In short, the political and dynastic business of this history play, which is twofold, the defeat of the rebels and the repentance of the Prince including his reconciliation with his father, is only half through at the end of Part 1. As for the comic underplot, by treating the drama as two plays critics have unwittingly severed and so overlooked all sorts of subtle threads of character and action belonging to it. In particular, as I have shown elsewhere, Falstaff's false claim to the *spolia*

*optima* of Harry Hotspur, though the key to his character in Part 2, seems nothing more than a farcical incident unless the last scenes of Part 1 and the opening scenes of Part 2 are considered as belonging to the same play<sup>1</sup>

On the other hand, think of the two parts as one, and the structure of the whole is revealed in its proper proportions. The normal dramatic curve, so to say, in Shakespeare is one that rises in intensity up to the middle of the play, e.g. in the trial scene of *The Merchant*, the play scene of *Hamlet*, the deposition scene of *Richard II*, relaxes during act 4, partly in order to gather up loose secondary threads of the plot, partly to give the principal actors a much-needed rest, and partly to relieve the strain upon the attention of the audience, and mounts again for the second and final climax of act 5, which we call catastrophe in tragedy and solution in comedy. Such and no other is the shape of *Henry IV*, in which the battle of Shrewsbury is the nodal point we expect in a third act, while the political scenes of minor interest, which in Part 2 round off the rebellion and dismiss the old king's troubles before the auspicious accession of his son, are just the kind of hang-over we get in a Shakespearian fourth act. And the curve, so plain to the eye in the rebellion plot, is to be traced as surely, if less obviously, in other plots also, which all, it may be noted, find their acme or turning-point in the battle of Shrewsbury. There Prince and King, as I said, come to a temporary understanding, to drift asunder again for most of Part 2, only to reach harmony in the moments before death separates them for ever. There Falstaff, as the accepted slayer of Hotspur, attains the height of his credit and his fortunes, which then fluctuate during the first half of Part 2, take an upward turn (which deludes him but not us), with his prospects of a loan from Justice Shallow and

<sup>1</sup> Cf. *The Fortunes of Falstaff*, pp. 90-1



of becoming chief favourite at the court of the young King, and finally come crashing to the ground outside the Abbey. There, too, the Prince's friendship for him finds its tenderest expression in the epitaph over his vast corpse on the stricken field, is obscured for the next four acts (because Shakespeare deliberately keeps the two characters apart except for the brief and, from Falstaff's point of view, doubtful meeting in the presence of Doll Tearsheet), and once again reaches finality at their second meeting, after the coronation. Yet another indication of planning is the symbolic arrangement, which excludes the Lord Chief Justice from Part I, though there are indications that he appeared early in the pre-Shakespearean version<sup>1</sup>, restricts that part to the theme of the truant prince's return to Chivalry, and leaves the atonement with Justice, or the Rule of Law, as a leading motive for its sequel. In short, when the Queen of the blue-stockings remarks, 'I cannot help thinking that there is more of contrivance and care in Shakespeare's execution of this play than in almost any he has written'<sup>2</sup>, one cannot help thinking she is right.

The whole series of events, with all the moral forces that are brought into collision, are directed to a single end. The action as it advances converges on a definite point. The thread of purpose running through it becomes more marked. All minor effects are subordinated to the sense of an ever-growing unity. The end is linked to the beginning with inevitable certainty, and in the end we discern the meaning of the whole.

The words are taken from S. H. Butcher's well-known summary of Aristotle's views on drama in the *Poetics*<sup>3</sup>, and every one of them is applicable to the play before

<sup>1</sup> v. notes 1.2.63-4, 83-6, 3.2.32-3

<sup>2</sup> Elizabeth Montagu, *An Essay on the Writings and Genius of Shakespeare*, 1769.

<sup>3</sup> *Aristotle's Theory of Poetry and Fine Art* (4th ed.), pp. 284-5.

us Yet this end—τὸ τέλος μέγιστον πάντων—the crown and meaning of the whole, is the Repentance of the Prince and his Rejection of Falstaff, which almost all the commentators since Hazlitt have themselves rejected Taking the play as two and not one, they have never seen it as a whole, nor guessed that it might have been planned as a single structure, and probably intended when completed to be acted by the Lord Chamberlain's men on alternate afternoons Until it be thus thought of, it will continue to languish in the undeserved neglect into which it has fallen since the eighteenth century Once its unity is accepted by readers and producers, it will stand revealed as one of the greatest of dramatic masterpieces

## II 'The History of Henrie the Fourth'

*Henry IV* is Shakespeare's vision of the 'happy breed of men' that was his England Here he meets Chaucer on his own ground, and stretches a canvas even wider and more varied than that of *The Canterbury Tales* True, he was to paint vaster worlds still in *King Lear* and *Antony and Cleopatra*, but those worlds, despite the animation of the titans which inhabit them, are of necessity remote and somewhat indistinct, whereas in the great expanse of *Henry IV* every incident and personage, whether tragic or comic, momentous or trivial, bears the hall-mark, not merely of poetic genius, but of pure English gold, standard and current in the realm of Her Majesty Queen Elizabeth True, also, its political theme, together with the historical setting and design, interests the subjects of King George VI less than it did hers, but that again simply attests its supreme excellence as an Elizabethan history play Nothing dat like political issues, and generally speaking the more keenly they are felt by one generation the l s likely are they to be understood by another Historians

and scholars, however, should be proof against such changes in the climate of opinion, and it is strange to find Sir Edmund Chambers writing

In *Henry IV* chronicle history becomes little more than a tapestried hanging, dimly wrought with horsemen and footmen, in their alarms and their excursions, which serves as a background to groups of living personages, concerned in quite another spirit and belonging to a very different order of reality<sup>1</sup>

The distinction here drawn between the political and comic groups is sadly misleading. *Henry IV*, at both social levels, was written by an Elizabethan called William Shakespeare, that is to say, it is at once 'for all time' and of its own age, through and through and from top to bottom. If we are to see it in correct perspective, and enjoy it as its creator meant it to be enjoyed, we must appreciate alike the medieval elements in the 'reverend vice' Falstaff and the modern appeal of the 'truant to chivalry' Prince Hal. Above all, we must recognize that its history was as relevant and fascinating to Elizabethan and Jacobean Englishmen as the history in Hardy's *Dynasts* and Scott's *Antiquary* and Tolstoy's *War and Peace* is to Englishmen, Scots, and Russians in 1945. By 1600, indeed, it had become so exciting that the authorities would only permit Part 2 to be printed after a drastic purge, which robbed the political scenes of some 170 lines, and then, apparently repenting of even that concession, thought best to suppress it altogether<sup>2</sup>.

But that the political and comic scenes in *Henry IV* should seem in modern eyes to belong to 'different orders of reality' is due as much to a disproportionate attention paid to the latter as to things gone out of mind in the former. 'Sir John, Sir John', exclaims

<sup>1</sup> E. K. Chambers, *Shakespeare a Survey*, p. 118

<sup>2</sup> See Note on the Copy, 2 *Henry IV*, pp. 119-23

the Lord Chief Justice, 'I am well acquainted with your manner of wrenching the true cause the false way' And had Maurice Morgann and nineteenth-century critics taken a hint from these words they might themselves have preserved a 'level consideration' of the play In the little book above mentioned I have attempted to restore Shakespeare's balance, and do not need to repeat my arguments here Yet Falstaff was certainly extraordinarily popular in Shakespeare's own day, was even perhaps the most captivating figure that ever lured Elizabethan and Jacobean crowds to the playhouse The very prentice boys who paid their pennies to stand about the stage stopped cracking nuts, we are told, when he appeared<sup>1</sup> From the other end of society, we have the legend, more plausible than most, that the great Queen could not have enough of him, and, on hearing of his unexpected death in *Henry V*, commanded his resuscitation in a new play which should show him in love Yet it is also certain that his vast form did not then appear to dwarf the rest of the characters and make the scenes in which he was not present look faded and outmoded On the contrary, it is safe to say that those scenes, political and military for the most part, were so full of interest in themselves that Shakespeare could make the comic under-plot as fascinating as he liked without fear of disturbing the balance of the play

More, indeed, is involved than *Henry IV* For if Hal be the cad and hypocrite that many modern readers imagine, or even if he seem merely 'dimly wrought' by the side of his gross friend, then the whole grand scheme of the Lancastrian cycle miscarries, since it is the person and reign of King Henry V which gives the bright centre to that dark picture, a brightness that by contrast makes the chaos that follows all the more

<sup>1</sup> v *Stage-History*, p. xxxi, below

ghastly When Shakespeare set forth along the road which begins with *Richard II*, he had the whole journey in view, had, indeed, already traversed the second half of it, and envisaged the road immediately before him, which stretched from the usurpation of Bolingbroke, through the troubles of his reign, to the final triumph of his son over the French, as a great upward sweep in the history of England and the chapter of that history which the men of his age found more interesting than any other. How lively was this interest is shown, on the one hand, by the otherwise puzzling identification, in the private letters of statesmen and courtiers and in her own words, of Elizabeth with King Richard, coupled with the evident touchiness of the authorities on the subject of Henry IV's accession, which came in 1600-1 to be associated with the Essex crisis<sup>1</sup>, and on the other by the fact that the anniversary of Agincourt was still a day of national rejoicing in the sixteenth and seventeenth centuries

And Crispin Crispian shall ne'er go by,  
From this day to the ending of the world,  
But we in it shall be remembered,

see ed very truth to those who first heard the lines, though to-day St Crispin has been long since forgotten and Agincourt is but a name in the history books. To understand, then, what Shakespeare attempted in *Henry IV*, and to see Falstaff within the dramatic frame to which he belongs and from which modern criticism has improperly released him, we must do what we can in the twentieth century to recapture the political significance of the play

First then, *respite finem*, everything leads up to the coronation of the Prince. Little as it has been observed

<sup>1</sup> v Introduction to *Richard II* (New Shakespeare), pp xxx-iv, and 2 *Henry IV*, pp 120-3

during the past two hundred years, this last scene is the inevitable finale, as inevitable and as much foreseen by the audience from the very beginning as the death of the hero in a tragedy. Everything that goes before is coloured by its approach. Harry Monmouth is heir apparent: how will he behave when he comes to the throne? Even the comic under-plot turns on the answer to this question, it is the theme of the very first conversation that Hal and Falstaff hold in our hearing. And inseparable from the coronation scene is that which foreruns it, the great accord with Justice, wherein the young King, his wildness buried in his father's grave, makes his peace with the old judge who had previously committed him to prison. 'There', he declares, 'is my hand',

You shall be as a father to my youth,  
My voice shall sound as you do prompt mine ear,  
And I will stoop and humble my intents  
To your well-practised wise directions<sup>1</sup>

In speaking thus Henry exhibits the spirit of the true 'governor' as distinct from that of the tyrant. For, as Hooker observes,

By the natural law, whereunto he [God] hath made all subject, the lawful power of making laws to command whole politic societies of men belongeth so properly unto the same societies, that for any prince or potentate of what kind so ever upon earth to exercise the same of himself, and not either by express commission immediately and personally received from God, or else by authority derived at the first from their consent upon whose persons they impose laws, it is no better than mere tyranny<sup>2</sup>

We are so apt, in this 'democratic' age, to be taken up with the prerogatives, exercise of power, and high-

<sup>1</sup> *2 Henry IV*, 5 2 118-21

<sup>2</sup> *Laws of Ecclesiastical Polity*, I, x, par 8

handed ways of the Tudors with their parliaments, as to forget that, though themselves the representatives and embodiment of

The majesty and power of law and justice<sup>1</sup>,

this law was not their dictates, or Dictate, but the Common Law of England derived from ancient usage, or, as the formula ran, 'the laws of Edward the Confessor' We forget too how keenly conscious the best of them were of the duties and responsibilities to which they were called both 'by express commission immediately and personally received from God' and 'by authority derived at the first from their consent upon whose persons they impose laws' 'To be a king and wear a crown', declared the aged Elizabeth to her turbulent last parliament, in the very spirit of the speech on the Burden of Kingship which Shakespeare had given to his Henry V a couple of years before, 'is more glorious to them that see it, than it is pleasure to them that bear it' And again,

I was never so much enticed with the glorious name of a king, or royal authority of a queen, as delighted that God hath made me His instrument to maintain His truth and glory, and to defend this kingdom from peril, dishonour, tyranny, and oppression<sup>2</sup>

More surprising perhaps to some will it be to read of her unhappy sister, Mary Tudor, falling upon her knees at a meeting of her Council before her coronation, and speaking

very earnest and troubled, of the duties of kings and queens, and how she was determined to acquit herself in the task God had pleased to lay before her, to his greater glory and service, to the public good and all her subjects' benefit<sup>3</sup>

<sup>1</sup> 2 *Henry IV*, 5 2 78

<sup>2</sup> J B Black, *The Reign of Elizabeth*, p 194

<sup>3</sup> H F M Prescott, *Spanish Tudor*, pp 243-4

It is in such a mood we are to imagine Shakespeare's Prince going to his own coronation, it is with such parallels in mind that we should interpret his 'conversion', which is not so much a moral reformation or repentance for sin in the theological sense—Hal has very little 'sin' about him—as a dedication to public service. Yet the conversion is complete and deeply religious. He too falls upon his knees, not like Mary in the presence of her Council, but by the bedside of his dead father, as he believes him to be, in a scene which is one of the finest that Shakespeare ever wrote<sup>1</sup>. And the anointed king who emerges from the Abbey is a different *man* from the prince who entered.

Presume not that I am the thing I was<sup>2</sup>

Any discussion in print or on the stage of the constitutional position of Henry IV and of his heir would have been dangerous during Elizabeth's reign, but I suppose that something like the following more or less tallies with contemporary opinion on the subject. King Richard had been weak, capricious, tyrannical. Such defects tend to upset the balance of the monarchical state, since they encourage the planetary nobles, who revolve about the sovereign, to start from their spheres in pursuit of personal ambition, and if the worst befalls 'chaos is come again', as it came during the reign of the *roi faineant* Henry VI. Bolingbroke saved England from this fate by imposing his will upon her, but, in so doing, he sinned. Richard II, for all his instability and evil deeds, was the Lord's anointed, and in lifting up his hand against him, Bolingbroke had struck at God himself. In the Shakespearean Addition

<sup>1</sup> *The Fortunes of Falstaff*, pp. 77-80

<sup>2</sup> *2 Henry IV*, 5.5.57



to *Sir Thomas More*, the great Lord Chancellor thus instructs a crowd of rioters

For to the king God hath his office lent  
Of dread, of justice, power, and command,  
Hath bid him rule and willed you to obey,  
And to add ampler majesty to this,  
He hath not only lent the king his figure,  
His throne and sword, but given him his own name,  
Calls him a god on earth What do you then,  
Rising 'gainst him that God Himself enstalls,  
But rise 'gainst God, what do you to your souls,  
In doing this, O desperate as you are!<sup>1</sup>

In like manner Bolingbroke has put his soul in jeopardy by the sin of usurpation, sees one consequence of it in the wayward son God has given him,

That, in his secret doom, out of my blood,  
He'll breed revengement and a scourge for me<sup>2</sup>,

and seeks to expiate it by undertaking a crusade to the Holy Land Other members of the state are also conscious of his plight The rebel barons feel themselves peers of the man they have set upon the throne and resent the exercise of authority they have helped him to usurp, and Hotspur, afire for glory, eaten up with ambition, is the spokesman of their point of view For a weak title in the monarch is only less dangerous to the realm than a weak character, and the disorder that flows from such weakness is one of the chief political themes of *Henry IV* But Shakespeare lived in an age when men were becoming increasingly aware that above the interests of nobles, however brilliant and attractive, was the cause of

this little world,  
This precious stone set in the silver sea  
This blessed plot, this earth, this realm, this England,

<sup>1</sup> ll 98-107 (with spelling and punctuation modernized)  
See Pollard and others, *Shakespeare's Hand in 'Sir Thomas More'*, 1923

<sup>2</sup> 1 *Henry IV*, 3 2 6-7

and that above the very throne itself sat Justice. They knew too that the only security for England against internal strife and the 'envy of less happier lands' was a Prince who, with divine right on his side, that is, with a clear title to the throne and the sceptre firmly in his grasp, could be the leader of a united and harmonious common weal, in which noble, merchant, yeoman, and peasant worked together for the good of the whole. Such a Prince was Queen Elizabeth, such is Shakespeare's Harry Monmouth<sup>1</sup>

The blessing, then, which rested upon Henry V during his all too brief reign, was denied his father, and the contrast between their dispositions and prospects forms yet another leading theme of the play. Shakespeare deliberately reshapes the historical data derived from Holinshed in order to bring it out. Henry IV actually reigned from 1399 to 1413, *Henry IV* begins a 'twelve month' after his coronation and compresses the fourteen years into a period of not more than a year and a half<sup>2</sup>. Condensation of this kind was greatly to the advantage of dramatic art, it also does much to quicken our sense of the reign's brevity and inquietude<sup>3</sup>. In history again, Henry's main difficulties were solved by the Battle of Shrewsbury, fought on 21 July 1403, ten years before his death, the rising of the Archbishop of York in 1405, the final defeat of

<sup>1</sup> The foregoing paragraph is repeated, with variations, from *The Essential Shakespeare*, pp. 93-5.

<sup>2</sup> P. A. Daniel (*Time-Analysis of Shakespeare's Plays*) reckons that Part 1 takes 'three months at the outside' and fancies that for Part 2 'a couple of months would be a liberal estimate'. As Part 2 opens within a few days of the Battle of Shrewsbury, the two parts comprise not more than five months of dramatic time, which gives us 17 months from the end of *Richard II* to the end of *2 Henry IV*.

<sup>3</sup> Hall heads his chapter on Henry IV 'The Vnquiete Tyme of Kyng Henry the Fourthe', and that on Henry V 'The Victorious Actes of Kyng Henry the Fifth'.

Northumberland and Lord Bardolph in 1408, and the death of Glendower (which Holinshed dates 1410, though it actually took place c. 1416) being so to speak minor sequels to the crushing of Hotspur. By bringing all these events into the same year, and dwelling at considerable length upon the second and third, Shakespeare gives an impression of the usurper struggling with a hydra, which but for his sons he could never have overcome and only succeeds in overcoming within an hour of his death.

And this impression is further accentuated by other devices. Henry IV, though only 30 years of age at Shrewsbury and dying in his 43rd year, is represented as a sick, care-worn, and old man throughout the play. He strikes the note in the very first words of Part I

So shaken as we are, so wan with care—

words which must be taken as referring both to his realm and to himself. At the opening of Part 2 he has become gravely ill, in the first scene of its act 3 we have a glimpse of him in his bed-chamber at Westminster, vainly seeking the slumber that comes so easily to the peasant and the ship-boy, and brooding, as ever, on the past, on his guilt, on Richard, the despised victim who had prophesied that these troubles would pursue his supplanter, that the Percies would revolt yet again, that

The time will come, that foul sin, gathering head,  
Shall break into corruption

And though on this occasion he avers, to Warwick and Surrey,

Then, God knows, I had no such intent  
But that necessity so bowed the state  
That I and greatness were compelled to kiss<sup>1</sup>,

<sup>1</sup> 2 *Henry IV*, 3. 1. 72-7. I now think that I overstressed the sincerity of these words in my Introduction to *Richard II*, p. xxi

he calls God to witness a different story, when speaking to Harry in a later scene

God knows, my son,  
By what by-paths and indirect crookt ways  
I met this crown, and I myself know well  
How troublesome it sate upon my head<sup>1</sup>

The disease that lays him low is apoplexy, but, as Falstaff expounds his Galen, apoplexy has its original 'from much grief, from study [i.e. brooding] and perturbation of the brain'<sup>2</sup>, a diagnosis corroborated by Prince Thomas, who shortly before his father's death declar

Th' incessant care and labour of his mind  
Hath wrought the mure, that should confine it in,  
So thin that life looks through and will break out<sup>3</sup>

Shakespeare leaves his audience in no doubt that the root of the king's sickness is sickness of soul

And this brings me to the other device for underlining the usurpation, not only is Henry haunted by Richard, and constantly speaking of him, but Shakespeare is plying us with suggestion on the source of Henry's cares from beginning to end of the drama. Here, and not poverty of subject-matter, is the chief explanation of that 'repetition' which the 'Arden' editor finds so boring<sup>4</sup>. The dramatist desires both to make the issue clear to spectators who have not seen his *Richard II* on the stage, and to keep it continuously before the minds of all. Hotspur first broaches it in the third scene, where he taxes father and uncle with having helped

To put down Richard, that sweet lovely rose,  
And plant this thorn, this canker, Bolingbroke.

<sup>1</sup> *Ibid* 4 5 183-6

<sup>3</sup> *Ibid* 4 4 118-20

<sup>2</sup> *Ibid* 1 2 113-14

<sup>4</sup> v *pra*, p 1x

Bolingbroke gives us his own picture of Richard, 'the skipping king', in the first interview with Prince Hal, and in the parleys before Shrewsbury, Worcester reminds him, in turn, of the oath he had taken, shortly after landing at Ravenspurgh, that he 'did nothing purpose 'gainst the state' In Part 2, again, besides the references by the sick king already spoken of, we have at 1 1 187-209 the account of the archbishop's crusade against Richard's sacrilegious murderer, and at 1 3 87-108 his scorn for the fickleness of the common people, who after rejecting Richard for Bolingbroke, are now, like a dog returning to his vomit, 'become enamoured' of the dead man's grave, while in the talk between the rebels and Westmoreland at Gaultree (4 1 113-39), the presence of Mowbray, son of the Mowbray whose quarrel with Bolingbroke furnished the occasion of the latter's banishment by Richard, leads to a discussion of that episode, which had been the beginning of all the trouble Thus, constant allusion to Richard and his fate is combined with skilful variation in the incidents referred to, so that by the time the play is finished the whole story has been recalled There is, in truth, no repetition, only insistence upon the circumstances of Bolingbroke's accession, upon the weakness of his title, the illegality of his usurpation, the inexorable crime of Richard's murder

Moreover, this harping upon Richard's tragic end had its bearing upon the character and actions of the Prince as well as on those of his father When the King sees his Harry conducting himself like Richard and treading the path that leads to deposition and death, we wonder that he should understand his son so little Yet the career of Richard was undoubtedly a warning to the prodigal Prince, and Shakespeare reminds us of it, again and again, in order that we may the more appreciate the wisdom and rightness of the reformation when it comes Whether he ever turned over the pages

of Hall's *Chronicle* we do not know, but if he did, the following passage from the opening paragraphs of the chapter on Henry V influenced his shaping of the play

For what can bee more shame or reproche to a prince, then he whiche ought to gouerne and rule other shall by cowardnes, slouth and ignorance, as a pupille not of viii or x yerres of age, but beyng of xx or xxx yerres and more, shalbe compelled to obey and folowe the willes of other, and be ruled and beare no rule, like a ward and not like a gardē, like a seruant and not like a Master Suche a gouernour was kyng Richarde the seconde, whiche of hymself bee yng not of the most euill disposicion, was not of so symple a mind, nor of suche debilitie of witte, nor yet of so litle herte and corage, but he might haue demaunded and learned good and profitable counsaill, and after aduise taken, kept, retayned and folowed the same But how-soeuer it was, vnprofitable counsailers wer his confusion and finall perdicion Suche another ruler was kyng Edward the seconde, whiche two before named kynges fell from the high glory of fortunes whele to exstreme misery and miserable calamittee By whose infortunate chance (as I thynke) this kyng Henry beyng admonished, expulsed from hym his old plaie felowes, his preuie Sicophantes and vngracious gard as authors and procurers of al mischifes and riot, and assigned into their places men of grauitee, persons of actuuitee, and counsailers of greate witte and pollicie<sup>1</sup>

Nor is the theme relinquished with *Henry IV* The crowning proof of its importance for Shakespeare and his audience is that it recurs in *Henry V*, and at the most solemn moment of that play Listen to the hero-king's prayer before Agincourt

O God of battles, steel my soldiers' hearts,  
Possess them not with fear take from them now  
The sense of reck'ning, or th'opposed numbers  
Pluck their hearts from them Not to-day, O Lord,  
O not to-day, think not upon the fault

<sup>1</sup> Hall's *Chronicle*, p 47 (ed 1809)

My father made in compassing the crown<sup>1</sup>  
 I Richard's body have interred new,  
 And on it have bestowed more contrite tears,  
 Than from it issued forced drops of blood  
 Five hundred poor I have in yearly pay,  
 Who twice a day their withered hands hold up  
 Toward heaven, to pardon blood and I have built  
 Two chantries, where the sad and solemn priests  
 Sing still for Richard's soul More will I do  
 Though all that I can do is nothing worth,  
 Since that my penitence comes after all,  
 Imploping pardon<sup>1</sup>

The prayer is granted, and the victory won But it is written that the sins of the fathers shall be visited upon the children unto the third and fourth generation, and the terrible curse pronounced by the Bishop of Carlisle in *Richard II*<sup>2</sup> remained to be fulfilled in the Wars of the Roses, of which 'continuall discension for the croune of this noble realme' King Henry the Fourth was by his crime 'the first auctor'<sup>3</sup>, as Shakespeare reminds us yet again in each of the Three Parts of his *Henry VI*<sup>4</sup> To us, who do not shrink from crowning a younger brother in place of his elder, when it suits the country's convenience, and for whom a king is no longer

the figure of God's majesty,  
 His captain, steward, deputy-elect<sup>5</sup>,

all this makes but slight appeal, if it does not pass altogether unnoticed, in days when absolute monarchy, legitimacy, and 'the divinity that doth hedge a king' were pillars of the social system, it touched the central nerve of political thought and feeling Had Shake-

<sup>1</sup> *Henry V*, 4 1 285 [306]ff    <sup>2</sup> *Richard II*, 4 1 136ff

<sup>3</sup> v title of Hall's *Chronicle*, cited pp xxv-vi of my Introduction to *Richard II* (New Shakespeare)

<sup>4</sup> 1 *Henry VI*, 2 5 64-71, 2 *Henry VI*, 2 2 19-31,  
 3 *Henry VI*, 1 1 104-42, *Richard III*, 3 3 9ff

<sup>5</sup> *Richard II*, 4 1 125-6

speare not insisted upon it, his gorgeous historical tapestry would have lacked the scarlet thread that, dyed in the blood

Of fair King Richard, scraped from Pomfret stones<sup>1</sup>,  
runs through the eight plays

### III *Falstaff's 'day's service' in 1942*

'This is a play', Mrs Elizabeth Inchbald tells us, 'which all men admire and which most women dislike. Many revolting expressions in the comic parts, much boisterous courage in the graver scenes, together with Falstaff's unwieldy person, offend every female auditor, and whilst a facetious Prince of Wales is employed taking purses on the highway, a lady would rather see him stealing hearts at a ball'<sup>2</sup>. If one did not know that was written in 1817, the last words would almost betray the date. Yet I am not without evidence that modern women are still much of the same mind, and the comparatively infrequent appearances of *Henry IV* in the nineteenth-century theatre may well be due to an increase in the female portion of the audience. Of the play's abiding popularity with men, on the other hand, there has never been any question, and Johnson speaks both for the eighteenth century and for his sex when he declares 'None of Shakespeare's plays are more read than the first and second parts of *Henry IV*'. Perhaps no author has ever in two plays afforded so much delight'<sup>3</sup>. It is even reported that this delight has been turned to military account in the

<sup>1</sup> 2 *Henry IV*, I i 205

<sup>2</sup> Cited by Hemingway, 1 *Henry IV*, New Variorum Shakespeare, p 395

<sup>3</sup> Johnson's *Shakespeare*, IV 355. For the play's 18th-century popularity v pp xxxiii ff



present was the Headquarters of the newly formed 'X' Division, stationed in a village near the south coast. Time: February 1942. Atmosphere: 'sticky'—no comradeship, low morale, the members of the large Mess imbued with an initial dislike for each other that seemed to grow upon further acquaintance, and the General in despair. As a last resort, fifteen copies of *Henry IV* having been procured at the suggestion of a Jewish artillery officer, the various colonels, majors, etc., are detailed by public notice to attend a play-reading upon a certain evening. They arrive embarrassed and resentful. Notwithstanding, the parts are distributed and the play starts, Falstaff being taken by a large Colonel of the Tanks. And presently, as the beer flows freely and the house becomes filled with smoke, one man after another gradually begins to 'warm up'. 'We read the whole play right through for several hours', my informant tells me, 'and by the end the whole company were roaring and gesticulating. I can still see "Falstaff" sitting on the edge of his chair, almost kneeling forward, his khaki tunic unbuttoned, the sweat of his zeal running down his temples, as he fairly exploded his way through the part, relishing every word. All reserve was gone. The atmosphere in the Mess was transformed. It was astonishing, and long since that bold company has marched to glory overseas.'

J D W

## THE STAGE-HISTORY OF *KING HENRY IV*

The stage-history of *Henry IV* begins in the inn-yards, perhaps before Shakespeare came to London. Tarlton, who died in 1588, and was the Clown of the Queen's Company, is reported to have taken part in performances, 'at the Bull at Bishopsgate', of a play in which a madcap Prince Hal struck the Lord Chief Justice with his fist<sup>1</sup>, and this play, of which the first half of the extant *Famous Victories of Henry V*, 1598, is obviously a 'maimed and deformed' report, was as obviously in some way related to Shakespeare's twin-drama. In *The Famous Victories* the chief of the Prince's companions is called Sir John Oldcastle and, as all the world knows, was also called so by Shakespeare, until descendants of Oldcastle's widow, powerful at Court, put pressure upon him to change the name<sup>2</sup>. Yet the old name persisted. Falstaff is Falstaff in the printed texts of 1 and 2 *Henry IV*, but traces of his former title remain in both (v notes 1 2 41-2, 156, 2 1 2 118, Ep 30-1), and he reappears as Oldcastle in an account of the first recorded performance of the play, a private one given at the instance of the Lord Chamberlain for the entertainment of the Flemish ambassador in 1600, while Oldcastle recurs in documents, plays, and books down to 1651<sup>3</sup>, though Falstaff is more frequent and triumphs in the end.

Late 1597 is the usually accepted date of the earliest public production of Shakespeare's 1 *Henry IV*,

<sup>1</sup> *Tarltons Jestes*, 1611, ed Shakespeare Society, 1844,

p 24

<sup>2</sup> Cf *The Library*, xvi, pp 2-16

<sup>3</sup> E K Chambers, *William Shakespeare*, 1 382

with 2 *Henry IV* following shortly after. But, apart from the command one of 1600 just mentioned, no actual performance can be traced before the winter of 1612-13, when among twenty plays enacted by the King's men during the wedding festivities of the Princess Elizabeth and the Elector Palatine, appear the titles *The Hotspurre* and *Sen. John Falstaffe*, which Sir Edmund Chambers claims as 1 and 2 *Henry IV*<sup>1</sup>. On New Year's night, 1625, again, *The First Part of Sir John Falstaff* was played at Whitehall, 'the prince only being there', and on 29 May 1638, 'the princes berthnyght', *Ould Castel* was acted by the King's men at the Cockpit in Court. There is nothing to show whether the performances in 1600 and 1638 labelled *Oldcastle* were of Part 1 only, Part 2 only, or of both, or even of a conflated drama composed of the principal Falstaff scenes of both, such as has been preserved in the so-called Dering MS., belonging to the decade 1613-23, which is described elsewhere<sup>2</sup>. In this MS., it may be noted, most of the scenes come from Part 1, the Falstaff of which has always been more popular than the Falstaff of Part 2.

Such are the meagre records of performances before the Civil Wars. That they reflect the facts most inadequately is proved by contemporary references of various kinds which testify to an immense vogue<sup>3</sup>. Leonard Digges, for instance, in lines prefixed to the 1640 edition of Shakespeare's *Poems*, after stating that Ben Jonson's wittiest plays were often acted to half-empty houses, continues

when let but Falstaffe come,  
Hall, Poinces, the rest, you scarce shall have a roome  
All is so pester'd

<sup>1</sup> *Elizabethan Stage*, II 217, IV 180

<sup>2</sup> v Note on the Copy, p 107

<sup>3</sup> cf Introduction, p xv

Among the commendatory poems in the folio edition of Beaumont and Fletcher, 1647, was one by Sir Thomas Palmer, which begins

I could prayse Heywood now, or tell how long  
Falstaff from Cracking Nuts hath kept the throng

And whatever be the provenance of the 'select pieces of drollery' published by Henry Marsh in 1662, and by Francis Kirkman in 1672, under the title of *The Wits, or, Sport upon Sport*, yet another witness to the popularity of *Henry IV* is furnished by the first of these 'drolls', entitled *The Bouncing Knight*, and made up, with some compression and alteration, out of the Falstaff scenes at the Boar's Head, while in the frontispiece to the 1662 edition, which shows an artificially lighted stage in a roofed-over building, the two most prominent figures out of seven there seen are Falstaff and the Hostess. It may be noted, for what it is worth, that this Falstaff is only comfortably, not grossly, fat.

Of the original cast for *Henry IV* we know nothing. Malone wrote that he remembered reading in some tract that the original actor of Falstaff was Heminges, but nothing survives to confirm the statement. Nor is there any external evidence that Kempe ever took the part, or that the Prince was played by Burbage, though the first is possible and the second very probable. In *Historia Histrionica* (1699) Truman is made to say 'in my time, before the Wars, Lowin used to act, with mighty applause "Falstaff" and other parts'. And if Lowin was able to show Davenant how Shakespeare had taught him to play King Henry VIII, and thus pass the lesson on to the Restoration theatre, he may have done the same for Falstaff.

Certainly Falstaff was one of the first of Shakespeare's family to triumph home with the Merry Monarch, for *1 Henry IV* was among the plays acted at the Red Bull, Clerkenwell, immediately upon (or even before) the

Restoration by a company of old players from the days of King Charles I. These old players were taken by Killgrew for the basis of his King's Company formed under the patent of 21 August 1660, and this was the play with which the company opened their new theatre, Gibbons's tennis-court in Vere Street, Clare Market, on 8 November 1660. There Pepys saw it on 31 December 1660. On the way to the theatre he had bought a copy of the play. There is no evidence now what edition it was that he bought, but the Quarto of 1639 was the most recent. 'My expectation being too great', he writes, 'it did not please me and my having a book, I believe did spoil it a little'. At his second visit, on 4 June 1661, he found it 'a good play'. On 2 November 1667, at the King's Company's play-house between Brydges Street and Drury Lane, he, 'contrary to expectation, was pleased in nothing more than in Cartwright's speaking of Falstaffe's speech about "What is Honour?"'—a speech which the age of the heroic tragedy was peculiarly fitted to enjoy.

*King Henry IV*, with Hotspur among the characters, is the only play of the name known to Downes, the contemporary chronicler (in *Roscius Anglicanus*) of the Restoration stage, and it seems likely that Part 2 was not revived until the reign of Queen Anne. According to Downes, *King Henry IV* was one of the 'principal old stock plays' belonging to the King's Company, and he gives a few names out of the cast. He does not mention Walter Clun, yet Clun must have been a very early actor of Falstaff in his day, because it is mentioned among his parts in the elegy (printed by G. Thorn-Drury in *A Little Ark*, 1921) which was composed after his murder by a robber in August 1664. In Downes's list Cartwright is the Falstaff, Burt acts the Prince, Hart is Hotspur, Winterset the King and Shotterel Poin. As all these had been among the old Red Bull players, it is probable that the cast at Vere

Street had been the same as it was at the theatre off Drury Lane. Another successful actor of Falstaff, even during the life of Cartwright, was John Lacy. After Winterset the most famous player of the King was Kynaston, whose 'real majesty' in the part drew long and glowing praise from Colley Cibber in his *Apology*. In 1682, when the King's Company and the Duke's were combined, Betterton came into the part of Hotspur. He played it, says Cibber, with 'wild impatient starts' and 'fierce and flashing fire'. But he was forty-seven years old when he first undertook it, and it seems probable that he had dropped the play out of the repertory for some years before he revived it at the Little Theatre in Lincoln's Inn Fields in the season of 1699-1700, and himself appeared as Falstaff. According to a letter written from Bond Street on 28 January 1700, and first printed, from the manuscript in the British Museum, by Malone in his *Dryden*, this 'revived humour of Sir John Falstaff' had drawn all the town, 'more than any new play that has bin produced of late' and the critics allow that Mr Betterton has hit the humour of Falstaff better than any that have aimed at it before. He kept the play in his repertory and continued to play Falstaff during at least eight of his remaining ten years of life.

Hitherto there has been no evidence of any alteration or adaptation, the play appears to have been acted as Shakespeare wrote it, though probably with cuts. And Betterton's new version, which he published in 1700, was in no sense an adaptation or revision. His text he took almost unchanged from the Fourth Folio, and his alterations were confined to cuts. By stopping act 3, sc. 1 at the end of the dispute about the division of the kingdom, on Hotspur's line, 'Are the indentures drawn, shall we be gone?', he robbed Hotspur, Mortimer and Worcester of some first-rate lines, and the play of one of the best and truest love scenes in all Shakespeare, the

mock wrangling between Hotspur and his wife. Act 4, sc 4 is cut out, and act 5 goes straight from the Prince's discovery of Falstaff's bottle of sack to the entrance of Hotspur to fight him. Of single speeches the most heavily cut are Lady Percy's in act 2, sc 3, the King's first speech, which lacks all mention of the Crusade, and his 'God pardon thee!' speech in act 3, sc 2. He also pruned, but did not omit, the 'play extempore' in act 2, sc 4. Later acting versions were to cut out much more than that, but Betterton's pruning set the fashion that was followed until recent years, the principle being to exalt the Falstaff scenes at the expense of the historical part of the play.

Meanwhile, the popularity of Part 1 naturally led to a revival of interest in Part 2. Of this last a printed acting version has survived with the title 'The Sequell of Henry the Fourth with the Humours of Sir John Falstaffe and Justice Shallow As it was Acted by His Majesty's Company of Comedians at the Theatre-Royal in Drury Lane Alter'd from Shakespeare by the late Mr Betterton'. The performance referred to probably took place on 17 December 1720, but the attribution to Betterton is doubtful, since the high-handed tampering with Shakespeare's diction leaves an impression quite different from that which Betterton's comparatively respectful treatment of Part 1 conveys. The original has been severely shortened by the cutting of the dialogue as well as by the omission of Induction, the first scene, Northumberland's farewell, act 3, sc 1 (out of which a mangled version of the King's speech on Sleep is lifted to be worked in just before the great death-bed scene), the before-supper scene at Shallow's, and the arrest of Doll and the Hostess. The piece ends with matter taken from *Henry V*—the challenge brought by the French Ambassador, and the condemnation of Cambridge, Scroop, and Grey. The cast included Barton Booth as King, Wilks as Prince, Mills as

Falstaff, Bowman as the Lord Chief Justice, and Colley Cibber as Shallow

When Genest declared that Betterton himself revived Part 2, he was probably misled by the title-page of this printed version<sup>1</sup>. Yet there is little doubt that his success with Part 1 was responsible for the revival of Part 2 by others. Falstaff had come to stay once more. During Betterton's life-time George Powell and Richard Estcourt also impersonated the fat knight of Part 1, and that Part lost none of its popularity after his death in 1710. Indeed, the vogue of *Henry IV* reached its zenith in the eighteenth century. Our records<sup>2</sup> for the first half give us no fewer than two hundred and twenty performances of Part 1 in London, 1704-50 and eighty of Part 2 for the shorter period, 1720-50, Drury Lane between the winter of 1710-11 and September 1747, when Garrick took command, claiming seventy-eight of the former and forty-five of the latter. It is interesting to note, too, that *2 Henry IV* was chosen in May 1734 as a benefit for 'the editor of Shakespeare', Lewis Theobald. In these performances the favourite Falstaff in both Parts was at first Harper, but presently a serious rival to Betterton appeared in James Quin.

Quin had played Hotspur at Lincoln's Inn Fields in 1718-19. Two seasons later he played the King. Two seasons later again he made his first appearance as Falstaff. And from then onwards he frequently played that part in *1 Henry IV* until his retirement in 1751, and less often the Falstaff of *2 Henry IV*, which he chose for his benefit on 11 March 1736, at which

<sup>1</sup> v Hazelton Spencer, *Shakespeare Improved*, 1927, p. 359.

<sup>2</sup> v *A Calendar of performances of '1 Henry IV' and '2 Henry IV' during the first half of the eighteenth century* by A. H. Scouten and Leo Hughes (Journ. English & Germanic Philology, xliii, 23-41).



performance he spoke, apparently in character as the Ghost of Shakespeare, 'a Prologue by Mr Betterton representing the part of Falstaffe Forty years ago, at the Revival of the Play' Quin was not as merry as Harper, and 'his supercilious brow, in spite of assumed gaiety, sometimes unmasked the surliness of his disposition', but none was held to equal him, and that 'superciliousness', which helped to give his Falstaff an air of breeding and intellectual power, was missed in later performers. Quin appears to have made his own version of the play, of which his manuscript part of Falstaff is now in the Folger Shakespeare Library. We may learn from the New Variorum edition of *1 King Henry IV* (p. 502) that Quin followed Pope for his text rather than Betterton, that he considerably reduced Falstaff's participation in the highway robbery, that he was the first of many to omit the whole of the 'play extempore' in act 2, sc. 4, and that he opened Falstaff's speech at 2.4.264 with 'Ha, ha, ha! d'ye think I did not know ye?'—a gag which survived as late as Beerbohm Tree's production in 1896.

Garrick took little interest in *1 Henry IV*, though he played Hotspur on five occasions in 1746-7. He took still less in *2 Henry IV*, though he also staged it at Drury Lane on 13 March 1758 and played the King in it four times, while what appears to be his acting version may now be seen at the Folger Library. Part 2 again made its contribution to contemporary history in 1761-2, when Covent Garden found in it a vehicle for a coronation spectacle appropriate to the coronation of King George III, and cut out the parts of Shallow and Silence to make room for the show.

After Quin the best Falstaff was Henderson, who played it first in *1 Henry IV* at the Haymarket in July 1777 and for the last time in October 1785. He also appeared as the Falstaff of *2 Henry IV* on several occasions between 1777 and October 1784, after which

that play drops out for twenty years until it was restored to the Covent Garden stage by J P Kemble. But the vogue of *Henry IV* continued, and the last two decades of the century saw plenty more Falstaffs—Palmer, Ryder, King, Fawcett, Cooke (something of a Falstaff off the stage), who modelled his performance on Henderson's, besides others who chose to try the part at their own benefit performances. Falstaffs, in fact, are so many as to suggest that the part was to the stage of those days what Hamlet is to ours—a part which no actor can be satisfied without attempting. At least one actress tried it also, Mrs Webb.

It has been suggested that it was an eighteenth-century custom to give the two Parts close together. But of the performances of Part 2 in London during the whole period only a small proportion can be shown as being staged within a week of the much more frequently acted Part 1. The general attitude of theatre and public to *Henry IV* may be seen from Francis Gentleman's comments on Part 1 in Bell's edition of the play in 1773. The speeches of the King, he tells us, are 'much too long, though in general fine', and in act 3, sc 2, the fine scene between King and Prince, 'no actor could find breath to speak, nor any audience patience to hear his prolixity'. Lady Percy's speech to Hotspur is 'only rejected by the stage because Lady Percy is seldom personated by an actress fit to speak them'. The play extempore 'rather choaked and loaded the main business' and 'would be dreadfully tedious in representation'. Finally, act 3, sc 1 is 'a strange, unmeaning wild scene between Glendower, etc, which is properly rejected'. Just about the same time Davies was writing 'No joke ever raised such loud and repeated mirth, in the galleries, as Sir John's labour in getting the body of Hotspur on his back'.

The nineteenth century opens with Stephen Kemble's Falstaff. This corpulent brother of John Philip Kemble

and Mrs Siddons was able to play Falstaff without padding. When Hazlitt saw him in Part 1 at Drury Lane in October 1816, he wrote one of his wittiest and wickedest notices in *The Examiner*:

The town has been entertained this week by seeing Mr Stephen Kemble in the part of Falstaff, as they were formerly with seeing Mr Lambert in his own person. We see no more reason why Mr Stephen Kemble should play Falstaff, than why Louis XVIII is qualified to fill a throne, because he is fat, and belongs to a particular family. Every fat man cannot represent a great man. The knight was fat, so is the player; the Emperor was fat, so is the King who stands in his shoes. But there the comparison ends. There is no sympathy in mind—in wit, parts, or discretion. Sir John (and so we may say of the gentleman at St Helena) 'had guts in his brains. The mind was the man. His body did not weigh down his wit. His spirits shone through him. He was not a mere paunch, a bag-pudding, a lump of lethargy, a huge falling sickness, an imminent apoplexy, with water in the head.

For all that, Stephen Kemble's Falstaff must have had its admirers, since, having played the part first in London at Drury Lane in 1802, he was still playing it in April 1820, and with no serious rival. His brother John had thoughts of playing it also and actually announced it for 22 May 1815. But either he fell ill, or, more probably, he was dissuaded. As Hotspur he was notable from November 1791 till May 1817, when he took the part for the last time, with Young acting Falstaff for the first time. Another good Hotspur, to the Falstaff of Stephen Kemble, was Elliston, and on 9 and 11 March 1819, and again on 20 April 1820, Stephen Kemble had for Hotspur no less an actor than Edmund Kean, who thereafter never acted Hotspur again. On 14 January 1804 John Kemble brought 2 *Henry IV* back to Covent Garden in a version that transposed scenes 5.3 and 5.4 and concluded the latter with Falstaff's confident 'I shall be sent for soon at

night' He had a strong cast, in which he himself took the King, and the setting showed his care for beauty and fitness Seventeen years later another coronation, that of George IV, recalled the play to Covent Garden This time the audience was shown not merely the procession, but the ceremony in the Abbey, the procession to Westminster Hall, with the Banquet and even the entry of 'the Challenger' The play thus staged, first on 25 June 1821 with Macready as the King and Charles Kemble as the Prince, was repeated on 19 July, the day of the coronation, when by Royal command the theatre was opened free, and again before an overcrowded house on 7 August

Meanwhile Macready had continued to make Hotspur one of his best performances He had won golden opinions when he first played it at Bath in 1815, and he went on playing it till December 1847 In his diary for 13 December 1833, he made a noteworthy comment 'I found in the progress of the scene' (he means, no doubt, act 2, sc 3) 'the vast benefit derived from keeping vehemence and effort out of passion It is every thing for nature The reading of the letter was not bad chiefly on that account' Equally memorable was his King in Part 2, which he acted first in Park Theatre, New York, on 27 February 1827, then at Drury Lane on 14 May 1834 and other special occasions Of these performances Lady Pollock remarks that he infused so much poetry into the death scene that 'the Second Part became a popular tragedy'

The coronation performances of 2 *Henry IV* led on naturally to attempts to break new ground in the staging of Part 1 The first came from Charles Kemble, with Planché and George Scharf to back him up In his splendid production at Covent Garden in May 1824, he did more than pay 'the same Attention to Costume which has been observed in the Revival of *King John* at this Theatre' He had scenery, 'mostly

new', by the Grieves, and tried to make it as archaeologically accurate as the costumes. He called particular attention to a few scenes, among them the King's Chamber in the old Palace of Westminster, the inn-yard at Rochester with the castle, by night, Hotspur's Camp, a distant view of Coventry, and Shrewsbury from the field of battle. A formidable list of 'indisputable authorities'—including the sumptuary laws passed during the reign of King Henry IV—shows the pains taken to make sure that every character should 'appear in the precise habit of the period'.

The oddest production belonging to this time took place at Zurich on 20 January 1838, when the poet Beddoes hired the theatre, together with most of its actors, to present both Parts as a single drama in a condensed German version. He himself played Hotspur, while the role of Falstaff was filled by another amateur, Dr Schmidt, an unusually stout man who had during the preceding months been specially fed up for the occasion<sup>1</sup>.

Samuel Phelps in 1846 opened his third season at Sadler's Wells with *1 Henry IV*, and himself made his first appearance as Falstaff, with Creswick (later to be a very popular Falstaff) as Hotspur. The play was much liked and was given again in several seasons before Phelps left the theatre in 1862. He began by putting back both the play extempore and the first part of act 3, sc 1, but dropped both out again in 1856. His most notable appearance as Falstaff was in the revival at Drury Lane, under Falconer and Chatterton, on 28 March 1864, during the celebration of the tercentenary of Shakespeare's birth. Walter Montgomery played Hotspur, Walter Lacy the Prince, and John Ryder the King. For the first time since the Restoration, act 3, sc 1 was played complete, and the version as a whole was fuller than that which had been current in the theatre. The

<sup>1</sup> H. W. Donner, *Thomas Lovell Beddoes*, 312-16.

staging was sumptuous, with new scenery by Beverley, and the Battle of Shrewsbury, which included an ambush and a surprise, roused enthusiasm. Opinion had always differed about Phelps as Falstaff: to some he was 'the real successor of Henderson,' to others not so, but the production was very popular and ran for several months. There can be no doubt, however, about his triumph with *2 Henry IV*, in which he played the double role of King and Shallow, first at Sadler's Wells (17 March to 13 April 1853, and again 14 September and 6 November 1861), later at Drury Lane on 1 October 1864, and at Manchester in September 1874 with Charles Calvert, who had staged *1 Henry IV* at his Prince's Theatre in 1868 with himself as Falstaff. Writing on the production of 1861, John Oxenford describes Phelps's Shallow as 'a masterpiece of comic creation'.

*Henry IV* appears to have aroused little interest during the seventies and eighties. The year 1885, however, saw performances at both Oxford and Cambridge. The newly founded O.U.D.S. chose *1 Henry IV* for its first production. Falstaff was acted by the present Lord Coleridge, Hotspur by Arthur Bouchier, the Prince by Alan Mackinnon, and Glendower by Holman Clark. Mrs (Margaret) Woods, the poet, wife of the then President of Trinity, acted Lady Percy, and also painted the scene of the Boar's Head Tavern, and Lady Mortimer was played by Lady E. Spencer Churchill, who sang a song in Welsh. The prologue, written by George Curzon, afterwards Lord Curzon of Kedleston, was spoken by C. Gordon Lang, the future Archbishop of Canterbury. In the autumn of the following year the play was acted at the A.D.C. in Cambridge. Their stage version, printed by the Cambridge University Press and sold by a Cambridge firm of book-sellers, is worth notice because it preserves the only known English attempt to rearrange the order of the

scenes This, the first experiment of the A D C in producing Shakespeare, was criticized at great length in *The Cambridge Review* by a writer who regretted that Glendower's part had been cut, but showed no sign of being aware that the play had been reshaped

After the tercentenary performance at Drury Lane, there was no notable production of *1 Henry IV* in London until Beerbohm Tree staged it at the Haymarket on 8 May 1896, playing Falstaff himself, with Lewis Waller as Hotspur, and Mrs Tree as Lady Percy The play, produced during the run of *Trilby*, in order to give Tree some escape from Svengali, was not on the scale of Tree's later 'magnoperations' at His Majesty's Theatre, but it was handsome, and included a tableau of the battle of Shrewsbury The scene of the inn-yard at night was cut out—a sacrifice at variance with tradition The scene between Gadshill and the Chamberlain disappeared soon after Betterton, but the professional theatre had always made much of the Carriers and assigned them to good comedians—Johnson, Bullock, Pinkethman, Macklin, Woodward, Moody, Quick, Munden and many another The Glendower scene was played entire, including the Welsh lady's singing, in which Miss Marion Evans made a hit Play and acting alike were chastised with scorpions by Mr Bernard Shaw in the *Saturday Review*, but others were kinder, and Joseph Knight in *The Athenæum* welcomed the performance as the first to show the play in the new style of acting, not 'ladled out' in the tradition of the so-called tragic acting at the big houses Tree played Falstaff again at His Majesty's Theatre during November 1914 with Matheson Lang for his Hotspur, but he preferred being seen as the Falstaff of *The Merry Wives of Windsor*

Benson, on the other hand, for some reason preferred *2 Henry IV* to the usually more popular First Part, and was already playing it at Stratford in 1894 That, if

one had to go, Part 1 should be omitted from his famous 'cycle' of the Histories in 1901 and 1906 is perhaps not strange, since Part 2 is essential as an induction to *Henry V*. W B Yeats was in Stratford during the 1901 performances and wrote in *The Speaker* 'Partly because of the way play supports play, the theatre moved me as it had never done before'. Both Parts, however, were included in a different 'cycle' played at Stratford in 1905, and beginning with Marlowe's *Edward II*. Part 1 was performed again at the same place in 1909, with Louis Calvert and Lewis Waller as Falstaff and Hotspur respectively, while in 1913 Benson appeared once more in Part 2, this time as the King. Between 1894 and 1926 Part 2 was in fact played by the Benson company at Stratford on no fewer than fourteen separate occasions, not to mention those on which they played it elsewhere, G R Weir until his death in 1909 being the Falstaff, 'a Falstaff in his habit as he lived'. But the most memorable performance of *Henry IV* at Stratford was that of 23 April 1932, after the opening of the New Memorial Theatre by Edward, Prince of Wales, who flew directly from Windsor in his aeroplane for the ceremony, when the august audience were given the rare opportunity of seeing Part 1 in the afternoon and Part 2 in the evening. In this Birmingham, however, had led the way, when Sir Barry Jackson, who first staged Part 1 with a full text and no change in the order of the scenes on 11 October 1913, produced both Parts on the same day, 23 April 1921.

1 *Henry IV* came into the repertory of the Old Vic in 1920, and 2 *Henry IV* at the end of October 1917, when Ben Greet produced it. Among interesting performances outside Stratford since then may be mentioned Part 2 produced at the Court Theatre by J B Fagan in February 1921, in a version from which, according to *The Times* review, 'most of what may



be called the Holinshed element was discarded, and wisely', and, as a contrast, Part 1 produced in December 1922 at the Maddermarket by the Norwich Players in the Elizabethan manner, while on 28 February 1935 the experiment was made of giving the role of Falstaff in Part 1 to a master-comedian of the variety stage, Mr George Robey. He was found amusing, but rather as Robey than as Falstaff, his most Shakespearian moments being in the play extempore, a part within a part, which allowed him scope for his fancy 'A diverting performance', said *The Times*, 'but not a comfortable one', and the *New Statesman* found him 'the old soak rather than the fallen gentleman', and even at his best nothing more than 'a super-Bardolph'. Mr Robert Atkins's Falstaff in his production of Part 1 in October and Part 2 in November of 1942, at the Westminster Theatre, was held to restore the role to traditional lines after the incursion of Mr Robey. This, it was said, was a quiet, ruminative Falstaff, whose merriment betrayed that his thoughts were apt to linger over the days that were gone. Among amateur performances may be noted those of Part 1 by the Marlowe Society at Cambridge in 1909, by the Edinburgh University English Literature Society in 1929, and by the King's College (London) Musical and Dramatic Society in 1932, while Part 2 was given in March 1943 by the King's Scholars of Westminster School in their exile at Whitbourne Court, Worcestershire.

In America, as in England, the history of *Henry IV* lies mainly in the parts of Falstaff and of Hotspur. The first man to act Falstaff in America was David Douglass, who produced Part 1 at the Chapel Street Theatre, New York, on 18 December 1761, with the younger Lewis Hallam for Hotspur. Douglass and Hallam appeared in these characters again at the John Street Theatre on 25 February 1768, when Miss Cheer acted Lady Percy. The absence of Glendower

and Lady Mortimer from the cast shows that act 3, sc 1 was all cut out, as in England. In 1772-3 Douglass is found playing Falstaff at Philadelphia, and there, at the Southwark Theatre in 1778, Howe's Thespians—in other words, the British officers then occupying the city—gave two performances of this play (25 and 30 March), their scene-painter being the afterwards famous Major John André. Ten years later, in November 1788, the Old American Actors, under Hallam and Henry, got round the law prohibiting the theatre in Philadelphia very much as the managers of the unlicensed theatres in London used to get round the licensing laws, they pretended that it was not a play and staged it at the Southwark Theatre, then disguised as the Opera House. In 1796 there first appeared at the New Theatre in Philadelphia one of the famous American Falstuffs, William Warren, who had just come over from England. For Hotspur he had Thomas Abthorpe Cooper, who was to be the greatest of all the American Hotspurs, until, some forty years later (with Junius Brutus Booth as the Prince), he took up Falstaff, a part in which he was not happy, and which he played only a few times. In the 1796 production there was no Glendower, no Lady Mortimer and no Gadshill, but Francis and the Carriers were retained. Warren went on acting Falstaff until he was too old and too ill to get through the part. By this time John E. Harwood had come to be accounted the best Falstaff yet seen in America. His fame only went down before that of George Frederick Cooke, who appeared many times as Falstaff in this play during his American visit of 1810-11, which ended with his death at Providence. At some, at least, of his performances Cooke restored 'the original scene between the Prince and Falstaff,' which must mean the play extempore. On 4 February 1822, *2 Henry IV* was staged at the Park Theatre, New York, with a spectacular coronation pageant modelled on the Covent

Garden production of 1821, and the play was given on at least three other occasions in America before 1850, including the revival in 1827 with Macready as King, already mentioned

May 13, 1828, at the Park Theatre, New York, first saw another eminent American Falstaff in James Henry Hackett, who went on playing the part in *1 Henry IV* until shortly before his death in 1871, and gave this play a run of two weeks in New York in 1869, while on 23 March 1841 he chose *2 Henry IV* for his benefit Hackett was said to have the 'exclusive monopoly' of Falstaff, and during his long career he had, among many Hotspurs, John H. Clarke, Henry Wallack, his son J. W. Wallack, Charles Kean and Vandenhoff Hackett had decided views about Falstaff, and in 1840 he published them in a pamphlet entitled *Falstaff*, in which he replied to the criticism of his performance in *The Times* of 5 November 1839. His main point is that Falstaff shows no sign of refinement, intellect, or breeding. Some held Hackett's performance to be perfect, others found his joviality shallow and not unctuous enough. It was even said that before the play was out he became boring and that the audience turned their attention away from him to Hotspur and the historical parts of the play. The list of eminent American Falstaffs ends with John Henry Jack in the eighteen-seventies. Augustin Daly intended to produce this play, and details of his version, which never saw the stage, may be found in the *New Variorum* edition, on p. 504. Ada Rehan was to have acted the Prince, and the news is said to have prompted Julia Marlowe to try the part. Her production took place at Palmer's Theatre, New York, on 19 March 1896, with William F. Owen as Falstaff and Robert Taber as Hotspur. The play was acted by the Yale University Dramatic Association in 1906 and in 1920, and by the Players Club of New York in 1926.

HAROLD CHILD

June 1945

## TO THE READER

The following is a brief description of the punctuation and other typographical devices employed in the text, which have been more fully explained in the *Note on Punctuation* and the *Textual Introduction* to be found in *The Tempest* volume

An obelisk (†) implies corruption or emendation, and suggests a reference to the Notes

A single bracket at the beginning of a speech signifies an 'aside'

Four dots represent a *full stop* in the original, except when it occurs at the end of a speech, and they mark a long pause. Original *colons* or *semicolons*, which denote a somewhat shorter pause, are retained, or represented as three dots when they appear to possess special dramatic significance. Similarly, significant *commas* have been given as dashes

Round brackets are taken from the original, and mark a significant change of voice, when the original brackets seem to imply little more than the drop in tone accompanying parenthesis, they are conveyed by commas or dashes

Single inverted commas (‘ ’) are editorial, double ones (“ ”) derive from the original, where they are used to draw attention to maxims, quotations, etc

The reference number for the first line is given at the head of each page. Numerals in square brackets are placed at the beginning of the traditional acts and scenes



THE  
HISTORY OF  
HENRI THE  
FOURTH;

With the battel at Shrewsburie,  
*betweene the King and Lord*  
Henry Percy, surmounting  
Henry Hotspur at  
the North.

*With the moriscoe's of Sir*  
Iohn Falstaff.



AT LONDON,  
Printed by P. S. for Andrew Wise, dwelling  
in Pauls Church-yard, at the sign of  
the Angel.

# The Scene England

## CHARACTERS IN THE PLAY

KING HENRY *the Fourth*

HENRY, *Prince of Wales*

LORD JOHN of LANCASTER } *sons to the king*

EARL of WESTMORELAND

SIR WALTER BLUNT

THOMAS PERCY, *Earl of Worcester*

HENRY PERCY, *Earl of Northumberland*

HENRY PERCY, *surnamed HOTSPUR, his son*

EDMUND MORTIMER, *Earl of March*

RICHARD SCROOP, *Archbishop of York*

ARCHIBALD, *Earl of Douglas*

OWEN GLLNDOWER

SIR RICHARD VLERNON

SIR MICHAEL, *of the household of the Archbishop of York*

EDWARD POINS, *gentleman-in-waiting to Prince Henry*

SIR JOHN FALSTAFF

GADSHILL

PETO

BARDOLPH

LADY PERCY, *wife to Hotspur, and sister to Mortimer*

LADY MORTIMER, *daughter to Glendower, and wife to Mortimer*

MISTRESS QUICKLY, *hostess of the Boar's Head tavern, Eastcheap*

*Lords, Officers, Sherfff, Vintner, Chamberlain, Drawers,  
two Carriers, Travellers, and Attendants*

# THE FIRST PART OF THE HISTORY OF HENRY IV

[I 1]

*London The Palace*

*KING HENRY with SIR WALTER BLUNT,  
meeting WESTMORELAND and others*

*King* So shaken as we are, so wan with care,  
Find we a time for frighted peace to pant,  
And breathe short-winded accents of new broils  
To be commenced in stronds afar remote  
No more the thirsty entrance of this soil  
Shall daub her lips with her own children's blood,  
No more shall trenching war channel her fields,  
Nor bruise her flowerets with the armed hoof  
Of hostile paces those opposéd eyes,  
Which, like the meteors of a troubled heaven,  
All of one nature, of one substance bred,  
Did lately meet in the intestine shock  
And furious close of civil butchery,  
Shall now, in mutual well-beseeming ranks,  
March all one way, and be no more opposed  
Against acquaintance, kindred, and allies  
The edge of war, like an ill-sheathed knife,  
No more shall cut his master Therefore, friends,  
As far as to the sepulchre of Christ,  
Whose soldier now, under whose blessed cross  
We are impresséd and engaged to fight,  
Forthwith a power of English shall we levy,  
Whose arms were moulded in their mothers' womb  
To chase th e pagans in those holy fields  
Over whose acres walked those blessed feet

10

20



Which fourteen hundred years ago were nailed  
For our advantage on the bitter cross  
But this our purpose now is twelve month old,  
And bootless 'tis to tell you we will go  
30 Therefore we meet not now Then let me hear  
Of you, my gentle cousin Westmoreland,  
What yesternight our council did decree  
In forwarding this dear expedience  
*Westmoreland* My liege, this haste was hot  
in question,  
And many limits of the charge set down  
But yesternight, when all athwart there came  
A post from Wales, loaden with heavy news,  
Whose worst was that the noble Mortimer,  
Leading the men of Herefordshire to fight  
40 Against the irregular and wild Glendower,  
Was by the rude hands of that Welshman taken,  
A thousand of his people butcheréd,  
Upon whose dead corpse there was such misuse,  
Such beastly shameless transformation,  
By those Welshwomen done, as may not be  
Without much shame retold or spoken of  
*King* It seems then that the tidings of this broil  
Brake off our business for the Holy Land  
*Westmoreland* This matched with other did, my  
gracious lord,  
50 For more unever and unwelcome news  
Came from the north, and thus it did import  
On Holy-rood day the gallant Hotspur there,  
Young Harry Percy, and brave Archibald,  
That ever-valiant and approvéd Scot,  
At Holmedon met,  
Where they did spend a sad and bloody hour,  
As by discharge of their artillery,

And shape of likelihood, the news was told,  
For he that brought them, in the very heat  
And pride of their contention did take horse, 60  
Uncertain of the issue any way

*King* Here is a dear, a true industrious friend,  
Sir Walter Blunt, new lighted from his horse,  
Stained with the variation of each soil  
Betwixt that Holmedon and this seat of ours,  
And he hath brought us smooth and welcome news  
The Earl of Douglas is discomfited,  
Ten thousand bold Scots, two and twenty knights,  
Balked in their own blood did Sir Walter see  
On Holmedon's plains Of prisoners, Hotspur took 70  
Mordake the Earl of Fife, and eldest son  
To beaten Douglas, and the Earl of Athol,  
Of Murray, Angus, and Menteith  
And is not this an honourable spoil?  
A gallant prize? ha, cousin, is it not?

*Westmoreland* In faith,  
It is a conquest for a prince to boast of  
*King* Yea, there thou mak'st me sad, and mak'st  
me sin

In envy, that my Lord Northumberland  
Should be the father to so blest a son 80  
A son who is the theme of honour's tongue,  
Amongst a grove the very straightest plant,  
Who is sweet Fortune's minion and her pride,  
Whilst I by looking on the praise of him  
See riot and dishonour stain the brow  
Of my young Harry O that it could be proved  
That some night-tripping fairy had exchanged  
In cradle-clothes our children where they lay,  
And called mine Percy, his Plantagenet,  
Then would I have his Harry, and he mine 90

But let him from my thoughts What think you, coz,  
 Of this young Percy's pride? The prisoners,  
 Which he in this adventure hath surpris'd,  
 To his own use he keeps, and sends me word,  
 I shall have none but Mordake Earl of Fife

*Westmoreland* This is his uncle's teaching, this  
 is Worcester,

Malevolent to you in all aspects,  
 Which makes him prune himself, and bristle up  
 The crest of youth against your dignity

100 *King* But I have sent for him to answer this,  
 And for this cause awhile we must neglect  
 Our holy purpose to Jerusalem  
 Cousin, on Wednesday next our council we  
 Will hold at Windsor, so inform the lords  
 But come yourself with speed to us again,  
 For more is to be said and to be done  
 Than out of anger can be uttered

*Westmoreland* I will, my liege [Exeunt

[1 2] *London A room in the house of the*  
*PRINCE OF WALES*

*SIR JOHN FALSTAFF lies snoring upon a bench in a*  
*corner The PRINCE OF WALES enters and rouses him*

*Falstaff* [waking] Now, Hal, what time of day is  
 it, lad?

*Prince* Thou art so fat-witted with drinking of old  
 sack, and unbuttoning thee after supper, and sleeping  
 upon benches after noon, that thou hast forgotten to de-  
 mand that truly which thou wouldest truly know What  
 a devil hast thou to do with the time of the day? Unless  
 hours were cups of sack, and minutes capons, and clocks  
 the tongues of bawds, and dials the signs of leaping-

houses, and the blessed sun himself a fair hot wench in io  
flame-coloured taffeta, I see no reason why thou shouldst  
be so superfluous to demand the time of the day

*Falstaff* Indeed, you come near me now, Hal, for  
we that take purses go by the moon and the seven stars,  
and not by Phœbus, he, 'that wandering knight so  
fair' And, I prithee, sweet wag, when thou art king,  
as, God save thy grace—majesty I should say, for grace  
thou wilt have none—

*Prince* What, none?

*Falstaff* No, by my troth, not so much as will serve 20  
to be prologue to an egg and butter

*Prince* Well, how then? come, roundly, roundly

*Falstaff* Marry then, sweet wag, when thou art king  
let not us that are squires of the night's body be called  
thieves of the day's beauty, let us be Diana's foresters,  
gentlemen of the shade, minions of the moon, and let  
men say we be men of good government, being governed  
as the sea is by our noble and chaste mistress the moon,  
under whose countenance we steal

*Prince* Thou sayest well, and it holds well too, for 30  
the fortune of us that are the moon's men doth ebb and  
flow like the sea, being governed as the sea is by the  
moon—as for proof now, a purse of gold most reso-  
lutely snatched on Monday night and most dissolutely  
spent on Tuesday morning, got with swearing 'lay by'  
and spent with crying 'bring in'—now in as low an ebb  
as the foot of the ladder, and by and by in as high a flow  
as the ridge of the gallows

*Falstaff* By the Lord, thou sayst true, lad, and is  
not my hostess of the tavern a most sweet wench? 40

*Prince* As the honey of Hybla, my old lad of the  
castle, and is not a buff jerkin a most sweet robe of  
durance?

*Falstaff* How now, how now, mad wag? what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

*Prince* Why, what a pox have I to do with my hostess of the tavern?

*Falstaff* Well, thou hast called her to a reckoning  
50 many a time and oft

*Prince* Did I ever call for thee to pay thy part?

*Falstaff* No, I'll give thee thy duc, thou hast paid all there

*Prince* Yea, and elsewhere, so far as my coin would stretch, and where it would not, I have used my credit

*Falstaff* Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fubbed as it is  
60 with the rusty curb of old father Antic the law? Do not thou, when thou art king, hang a thief

*Prince* No, thou shalt

*Falstaff* Shall I? O rare! By the Lord, I'll be a brave judge!

*Prince* Thou judgest false already I mean, thou shalt have the hanging of the thieves and so become a rare hangman

*Falstaff* Well, Hal, well—and in some sort it jumps with my humour, as well as waiting in the court, I can tell you

70 *Prince* For obtaining of suits?

*Falstaff* Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe 'Sblood, I am as melancholy as a gib cat or a lugged bear

*Prince* Or an old lion, or a lover's lute

*Falstaff* Yea, or the drone of a Lincolnshire bagpipe

*Prince* What sayest thou to a hare, or the melancholy of Moor-ditch?

*Falstaff* Thou hast the most unsavoury smiles and art indeed the most comparative, rascalliest, sweet young prince But, Hal, I prithee, trouble me no more with vanity I would to God thou and I knew where a commodity of good names were to be bought an old lord of the council rated me the other day in the street about you, sir, but I marked him not, and yet he talked very wisely, but I regarded him not, and yet he talked wisely and in the street too

*Prince* Thou didst well, for wisdom cries out in the streets, and no man regards it

*Falstaff* O, thou hast damnable iteration, and art indeed able to corrupt a saint thou hast done much harm upon me, Hal—God forgive thee for it before I knew thee, Hal, I knew nothing, and now am I, if a man should speak truly, little better than one of the wicked I must give over this life, and I will give it over by the Lord, an I do not, I am a villain I'll be damned for never a king's son in Christendom

*Prince* Where shall we take a purse to-morrow, Jack?

*Falstaff* 'Zounds, where thou wilt, lad, I'll make one, an I do not, call me villain and baffle me

*Prince* I see a good amendment of life in thee, too from praying to purse-taking

*Falstaff* Why, Hal, 'tis my vocation, Hal, 'tis no sin for a man to labour in his vocation

*POINS enters*

Poins<sup>1</sup> Now shall we know if Gadshill have set a match [*poins*] O, if men were to be saved by merit, what hole in hell were hot enough for him? This is the most omnipotent villain that ever cried 'Stand' to a true man

*Prince* Good morrow, Ned

*Poins* Good morrow, sweet Hal What says Monsieur

110 Remorse? What says Sir John Sack and Sugar? Jack,  
how agrees the devil and thee about thy soul, that thou  
soldest him on Good Friday last, for a cup of Madeira  
and a cold capon's leg?

*Prince* Sir John stands to his word, the devil shall  
have his bargain, for he was never yet a breaker of  
proverbs he will give the devil his due

*Poins* Then art thou damned for keeping thy word  
with the devil

*Prince* Else he had been damned for cozening the devil

120 *Poins* But, my lads, my lads, to-morrow morning, by  
four o'clock, early at Gad's Hill, there are pilgrims going  
to Canterbury with rich offerings, and traders riding to  
London with fat purses I have vizards for you all,  
you have horses for yourselves, Gadshill lies to-night in  
Rochester, I have bespoke supper to-morrow night in  
Eastcheap we may do it as secure as sleep If you will  
go, I will stuff your purses full of crowns, if you will not,  
tarry at home and be hanged

*Falstaff* Hear ye, Yedward, if I tarry at home and  
130 go not, I'll hang you for going

*Poins* You will, chops?

*Falstaff* Hal, wilt thou make one?

*Prince* Who, I? rob? I a thief? not I, by my faith

*Falstaff* There's neither honesty, manhood, nor good  
fellowship in thee, nor thou cam'st not of the blood  
royal, if thou dardest not stand for ten shillings

[*Poins makes signals behind Falstaff's back*]

*Prince* Well then, once in my days I'll be a madcap

*Falstaff* Why, that's well said

*Prince* Well, come what will, I'll tarry at home

140 *Falstaff* By the Lord, I'll be a traitor then, when thou  
art king

*Prince* I care not

*Poins* Sir John, I prithee, leave the prince and me alone, I will lay him down such reasons for this adventure that he shall go

*Falstaff* Well, God give thee the spirit of persuasion, and him the ears of profiting, that what thou speakest may move, and what he hears may be believed, that the true prince may (for recreation sake) prove a false thief, for the poor abuses of the time want countenance 150  
Farewell, you shall find me in Eastcheap

*Prince* Farewell, thou latter spring! Farewell, All-hallowen summer!  
[*Falstaff goes*]

*Poins* Now, my good sweet honey lord, ride with us to-morrow I have a jest to execute that I cannot manage alone Falstaff, Bardolph, Peto and Gadshill shall rob those men that we have already waylaid—yourself and I will not be there and when they have the booty, if you and I do not rob them, cut this head off from my shoulders 160

*Prince* How shall we part with them in setting forth?

*Poins* Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves, which they shall have no sooner achieved but we'll set upon them

*Prince* Yea, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves

*Poins* Tut! our horses they shall not see, I'll tie them 170 in the wood, our vizards we will change after we leave them, and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments

*Prince* Yea, but I doubt they will be too hard for us

*Poins* Well, for two of them, I know them to be as true-bred cowards as ever turned back, and for the



third, if he fight longer than he sees reason, I'll forswear  
arms The virtue of this jest will be the incomprehensible  
lies that this same fat iogue will tell us when we meet at  
180 supper, how thuty at least he fought with, what wards,  
what blows, what extremities he endured, and in the  
reproof of this lives the jest

*Prince* Well, I'll go with thee Provide us all things  
necessary, and meet me to-morrow night in Eastcheap,  
there I'll sup Farewell

*Poins* Farewell, my lord [Poins goes

*Prince* I know you all, and will awhile uphold  
The unyoked humour of your idleness  
Yet herein will I imitate the sun,  
190 Who doth permit the base contagious clouds  
To smother up his beauty from the world,  
That when he please again to be himself,  
Being wanted he may be more wond' red at,  
By breaking through the foul and ugly mists  
Of vapours that did seem to strangle him  
If all the year were playing holidays,  
To sport would be as tedious as to work,  
But when they seldom come, they wished for come,  
And nothing pleaseth but rare accidents  
200 So, when this loose behaviour I throw off,  
And pay the debt I never promiséd,  
By how much better than my word I am,  
By so much shall I falsify men's hopes,  
And like bright metal on a sullen ground,  
My reformation, glitt'ring o'er my fault,  
Shall show more goodly, and attract more eyes,  
Than that which hath no foil to set it off  
I'll so offend, to make offence a skill,  
Redeeming time when men think least I will [he goes

[1 3]           *Windsor The Council Chamber*

*Enter the KING, NORTHUMBERLAND, WORCESTER,  
HOTSPUR, SIR WALTER BLUNT, with others*

*King* My blood hath been too cold and temperate,  
Unapt to stir at these indignities,  
And you have found me—for accordingly  
You tread upon my patience But be sure  
I will from henceforth rather be myself,  
Mighty and to be feared, than my condition,  
Which hath been smooth as oil, soft as young down,  
And therefore lost that title of respect  
Which the proud soul ne'er pays but to the proud  
*Worcester* Our house, my sovereign liege,           10  
little deserves

The scourge of greatness to be used on it,  
And that same greatness too which our own hands  
Have help to make so portly  
*Northumberland* My lord,—

*King* Worcester, get thee gone, for I do see  
Danger and disobedience in thine eye  
O, sir, your presence is too bold and peremptory,  
And majesty might never yet endure  
The moody frontier of a servant brow  
You have good leave to leave us When we need           20  
Your use and counsel, we shall send for you

*[Worcester goes out]*

You were about to speak

*Northumberland [bows]* Yea, my good lord  
Those prisoners in your highness' name demanded,  
Which Harry Percy here at Holmedon took,  
Were, as he says, not with such strength denied  
As is delivered to your majesty

Either envy, therefore, or misprision  
Is guilty of this fault, and not my son

- Hotspur* My liege, I did deny no prisoners,  
30 But I remember, when the fight was done,  
When I was dry with rage and extreme toil,  
Breathless and faint, leaning upon my sword,  
Came there a certain lord, neat and trimly dressed,  
Fresh as a bridegroom, and his chin new reaped  
Showed like a stubble-land at harvest-home  
He was perfuméd like a milliner,  
And 'twixt his finger and his thumb he held  
A pouncet-box, which ever and anon  
He gave his nose and took't away again—  
40 Who therewith angry, when it next came thre,  
Took it in snuff—and still he smiled and talked  
And as the soldiers bore dead bodies by,  
He called them untaught knaves, unmannerly,  
To bring a slovenly unhandsome corse  
Betwixt the wind and his nobility  
With many holiday and lady terms  
He questioned me, amongst the rest demanded  
My prisoners in your majesty's behalf  
I then, all smarting with my wounds being cold,  
50 To be so pest' red with a popinjay,  
Out of my grief and my impatience,  
Answered neglectingly I know not what,  
He should, or he should not, for he made me mad  
To see him shine so brisk, and smell so sweet,  
And talk so like a waiting-gentlewoman  
Of guns, and drums, and wounds, God save the mark!  
And telling me the sovereignest thing on earth  
Was parmaceti for an inward bruise,  
And that it was great pity, so it was,  
60 This villainous salt-petre should be digged

Out of the bowels of the harmless earth,  
Which many a good tall fellow had destroyed  
So cowardly, and but for these vile guns  
He would himself have been a soldier  
This bald unjointed chat of his, my lord,  
I answered indirectly, as I said,  
And I beseech you, let not his report  
Come current for an accusation

Between my love and your high majesty  
*Blunt* The circumstance considered, good my lord, 70  
Whate'er Lord Harry Percy then had said  
To such a person, and in such a place,  
At such a time, with all the rest retold,  
May reasonably die, and never rise  
To do him wrong, or any way impeach  
What then he said, so he unsay it now

*King* Why, yet he doth deny his prisoners,  
But with proviso and exception,  
That we at our own charge shall ransom straight  
His brother-in-law, the foolish Mortimer, 80  
Who, on my soul, hath wilfully betrayed  
The lives of those that he did lead to fight  
Against the great magician, damned Glendower,  
Whose daughter, as we hear, that Earl of March  
Hath lately married Shall our coffers then  
Be emptied to redeem a traitor home?  
Shall we buy treason? and indent with fears,  
When they have lost and forfeited themselves?  
No, on the barren mountains let him starve,  
For I shall never hold that man my friend, 90  
Whose tongue shall ask me for one penny cost  
To ransom home revolted Mortimer

*Hotspur* Revolted Mortimer!  
He never did fall off, my sovereign liege,

But by the chance of war To prove that true  
Needs no more but one tongue for all those wounds,  
Those mouthéd wounds, which valiantly he took,  
When on the gentle Severn's sedgy bank,  
In single opposition, hand to hand,  
100 He did confound the best part of an hour  
In changing hardiment with great Glendower  
Three times they breathed and three times did  
they drink,  
Upon agreement, of swift Severn's flood,  
Who then affrighted with their bloody looks,  
Ran fearfully among the trembling reeds,  
And hid his crisp head in the hollow bank  
Bloodstainéd with these valiant combatants  
Never did bare and rotten policy  
Colour her working with such deadly wounds,  
110 Nor never could the noble Mortimer  
Receive so many, and all willingly  
Then let him not be slanderéd with revolt  
*King* Thou dost belie him, Percy, thou dost  
belie him  
He never did encounter with Glendower  
I tell thee,  
He durst as well have met the devil alone,  
As Owën Glendower for an enemy  
Art thou not ashamed? But, sirrah, henceforth  
Let me not hear you speak of Mortimer  
120 Send me your prisoners with the speediest means,  
Or you shall hear in such a kind from me  
As will displease you My Lord Northumberland,  
We license your departure with your son  
Send us your prisoners, or you'll hear of it  
*[King Henry, Blunt and other nobles  
leave the chamber]*

*Hotspur* And if the devil come and roar for them,  
I will not send them I will aster straight  
And tell him so, for I will ease my heart,  
Albeit I make a hazard of my head

*Northumberland* What, drunk with choler? stay and  
pause awhile,  
Here comes your uncle

*WORCESTER returns*

*Hotspur* Speak of Mortimer! 130  
'Zounds, I will speak of him, and let my soul  
Want mercy if I do not join with him  
Yea, on his part, I'll empty all these veins,  
And shed my dear blood drop by drop in the dust,  
But I will lift the down-trod Mortimer  
As high in the air as this unthankful king,  
As this ingrate and cank'ered Bolingbroke

*Northumberland* Brother, the king hath made your  
nephew mad

*Worcester* Who struck this heat up after I was gone?

*Hotspur* He will forsooth have all my prisoners, 140  
And when I urged the ransom once again  
Of my wife's brother, then his cheek looked pale,  
And on my face he turned an eye of death,  
Trembling even at the name of Mortimer

*Worcester* I cannot blame him, was not  
he proclaimed,

By Richard that dead is, the next of blood?

*Northumberland* He was, I heard the proclamation.  
And then it was when the unhappy king  
(Whose wrongs in us God pardon!) did set forth  
Upon his Irish expedition, 150  
From whence he intercepted did return  
To be deposed and shortly murderéd

*Worcester* And for whose death we in the world's  
wide mouth

Live scandalized and foully spoken of

*Hotspur* But soft, I pray you, did King Richard then  
Proclaim my brother Edmund Mortimer  
Heir to the crown?

*Northumberland* He did, myself did hear it

*Hotspur* Nay, then I cannot blame his cousin king,  
That wished him on the barren mountains starve

160 But shall it be that you, that set the crown  
Upon the head of this forgetful man,  
And for his sake wear the detested blot  
Of murderous subornation, shall it be  
That you a world of curses undergo,  
Being the agents, or base second means,  
The cords, the ladder, or the hangman rather?—  
O, pardon me that I descend so low,  
To show the line, and the predicament,  
Wherein you range under this subtle king!—

170 Shall it for shame be spoken in these days,  
Or fill up chronicles in time to come,  
That men of your nobility and power  
Did gage them both in an unjust behalf  
(As both of you, God pardon it! have done)  
To put down Richard, that sweet lovely rose,  
And plant this thorn, this canker, Bolingbroke?  
And shall it in more shame be further spoken,  
That you are fooled, discarded, and shook off  
By him for whom these shames ye underwent?

180 No, yet time serves wherein you may redeem  
Your banished honours, and restore yourselves  
Into the good thoughts of the world again  
Revenge the jeering and disdained contempt  
Of this proud king, who studies day and night

To answer all the debt he owes to you,  
Even with the bloody payment of your deaths  
Therefore, I say—

*Worcester* Peace, cousin, say no more  
And now I will unclasp a secret book,  
And to your quick-conceiving discontents  
I'll read you matter deep and dangerous, 190  
As full of peril and adventurous spirit  
As to o'er-walk a current roaring loud  
On the unsteadfast footing of a spear

*Hotspur* If he fall in, good night! or sink or swim  
Send danger from the east unto the west,  
So honour cross it from the north to south,  
And let them grapple O, the blood more stirs  
To rouse a lion than to start a hare!

*Northumberland* Imagination of some great exploit  
Drives him beyond the bounds of patience 200

*Hotspur* By heaven, methinks it were an easy leap,  
To pluck bright honour from the pale-faced moon,  
Or dive into the bottom of the deep,  
Where fathom-line could never touch the ground,  
And pluck up drownéd honour by the locks,  
So he that doth redeem her thence might wear  
Without corrival all her dignities  
But out upon this half-faced fellowship!

*Worcester* He apprehends a world of figures here,  
But not the form of what he should attend 210  
Good cousin, give me audience for a while

*Hotspur* I cry you mercy

*Worcester* Those same noble Scots  
That are your prisoners,—

*Hotspur* I'll keep them all,  
By God, he shall not have a Scot of them  
No, if a Scot would save his soul, he shall not



I'll keep them, by this hand

*Worcester* You start away,  
And lend no ear unto my purposes

Those prisoners you shall keep

*Hotspur* Nay, I will that's flat

He said he would not ransom Mortimer,

220 Forbad my tongue to speak of Mortimer,

But I will find him when he lies asleep,

And in his ear I'll holla 'Mortimer!'

Nay,

I'll have a starling shall be taught to speak

Nothing but 'Mortimer', and give it him

To keep his anger still in motion

*Worcester* Hear you, cousin, a word

*Hotspur* All studies here I solemnly defy,

Save how to gall and pinch this Bolingbroke

230 And that same sword-and-buckler Prince of Wales,

But that I think his father loves him not

And would be glad he met with some mischance,

I would have him poisoned with a pot of ale

*Worcester* Farewell, kinsman! I'll talk to you

When you are better tempered to attend

*Northumberland* Why, what a wasp-stung and  
impatient fool

Art thou, to break into this woman's mood,

Tying thine ear to no tongue but thine own!

*Hotspur* Why, look you, I am whipped and scourged  
with rods,

240 Nettled, and stung with pismires, when I hear

Of this vile politician, Bolingbroke

In Richard's time—what de'ye call the place?—

A plague upon't, it is in Gloucestershire,

'Twas where the madcap duke his uncle kept,

His uncle York—where I first bowed my knee

Unto this king of smiles, this Bolingbroke—  
 'Sblood! When you and he came back from  
 Ravenspurgh—

*Northumberland* At Berkeley castle

*Hotspur* You say true

Why, what a candy deal of courtesy 250

This fawning greyhound then did proffer me!  
 Look, 'when his infant fortune came to age',  
 And, 'gentle Harry Percy', and 'kind cousin'  
 O, the devil take such cozeners! God forgive me!  
 Good uncle, tell your tale—I have done

*Worcester* Nay, if you have not, to it again,  
 We will stay your leisure

*Hotspur* I have done, i'faith

*Worcester* Then once more to your Scottish prisoners,  
 Deliver them up without their ransom straight,  
 And make the Douglas' son your only mean 260  
 For powers in Scotland, which, for divers reasons  
 Which I shall send you written, be assured  
 Will easily be granted You, my lord,

[to *Northumberland*]

Your son in Scotland being thus employed,  
 Shall secretly into the bosom creep  
 Of that same noble prelate, well beloved,  
 The archbishop

*Hotspur* Of York, is't not?

*Worcester* True, who bears hard

His brother's death at Bristow, the Lord Scroop  
 I speak not this in estimation,  
 As what I think might be, but what I know 270  
 Is ruminated, plotted, and set down,  
 And only stays but to behold the face  
 Of that occasion that shall bring it on

*Hotspur* I smell it Upon my life, it will do well.

*Northumberland* Before the game's afoot thou still  
let'st slip

*Hotspur* Why, it cannot choose but be a noble plot  
And then the power of Scotland and of York,  
To join with Mortimer, ha?

*Worcester* And so they shall

*Hotspur* In faith, it is exceedingly well aimed

280 *Worcester* And 'tis no little reason bids us speed,

To save our heads by raising of a head,

For, bear ourselves as even as we can,

The king will always think him in our debt,

And think we think ourselves unsatisfied,

Till he hath found a time to pay us home

And see already how he doth begin

To make us strangers to his looks of love

*Hotspur* He does, he does, we'll be revenged on him

*Worcester* Cousin, farewell No further go in this

290 Than I by letters shall direct your course

When time is ripe, which will be suddenly,

I'll steal to Glendower and Lord Mortimer,

Where you and Douglas and our powers at once,

As I will fashion it, shall happily meet,

To bear our fortunes in our own strong arms,

Which now we hold at much uncertainty

*Northumberland* Farewell, good brother, we shall  
thrive, I trust

*Hotspur* Uncle, adieu O, let the hours be short,  
Till fields, and blows, and groans applaud our sport!

[they go]

[2 1] *An inn yard at Rochester*

*'Enter a Carrier with a lantern in his hand'*

1 *Carrier* Heigh-ho! An't be not four by the day,  
I'll be hanged Charles' wain is over the new chimney,  
and yet our horse not packed What, ostler!

*Ostler [sleepily, within]* Anon, anon

1 *Carrier* I prithee, Tom, beat Cut's saddle, put a  
few flocks in the point, poor jade is wrung in the withers,  
out of all cess

*'Enter another Carrier'*

2 *Carrier* Peas and beans are as dank here as a dog,  
and that is the next way to give poor jades the bots  
this house is turned upside down since Robin Ostler 10  
died

1 *Carrier* Poor fellow never joyed since the price of  
oats rose, it was the death of him

2 *Carrier* I think this be the most villainous house in  
all London road for fleas, I am stung like a tench

1 *Carrier* Like a tench! by the mass, there is ne'er a  
king christen could be better bit than I have been since  
the first cock

2 *Carrier* Why, they will allow us ne'er a jordan, and  
then we leak in your chimney, and your chamber-lye 20  
breeds fleas like a loach

1 *Carrier* What, ostler! come away, and be hanged,  
come away

2 *Carrier* I have a gammon of bacon, and two razes  
of ginger, to be delivered as far as Charing-cross

1 *Carrier* God's body! the turkeys in my pannier are  
quite starved What, ostler! a plague on thee! hast thou  
never an eye in thy head? canst not hear? An 'twere not  
as good deed as drink, to break the pate on thee, I am a  
very villain Come, and be hanged! hast no faith in thee? 30

*Enter GADSHILL*

*Gadshill* Good morrow, carriers, what's o'clock?

1 *Carrier* I think it be two o'clock

*Gadshill* I puthee, lend me thy lantern to see my gelding in the stable

1 *Carrier* Nay, by God, soft, I know a trick worth two of that, ay, faith!

*Gadshill* I pray thee, lend me thine

2 *Carrier* Ay, when? canst tell? Lend me thy lantern, quoth-a? marry, I'll see thee hanged first

40 *Gadshill* Sirrah carrier, what time do you mean to come to London?

2 *Carrier* Time enough to go to bed with a candle, I warrant thee [*aside*] Come, neighbour Mugs, we'll call up the gentlemen They will along with company, for they have great charge [*the carriers go within*]

*Gadshill* What, ho! chamberlain!

*Voice from within* At hand, quoth pick-purse

*Gadshill* That's even as fair as—at hand, quoth the chamberlain for thou variest no more from picking of  
50 purses than giving direction doth from labouring, thou layest the plot how

*A Chamberlain comes from the inn*

*Chamberlain* Good morrow, Master Gadshill It holds current that I told you yesternight There's a franklin in the wild of Kent, hath brought three hundred marks with him in gold, I heard him tell it to one of his company last night at supper, a kind of auditor, one that hath abundance of charge too, God knows what They are up already, and call for eggs and butter They will away presently

60 *Gadshill* Sirrah, if they meet not with Saint Nicholas' clerks, I'll give thee this neck

*Chamberlain* No, I'll none of it I pray thee, keep that for the hangman, for I know<sup>e</sup> thou worshippest Saint Nicholas, as truly as a man of falsehood may

*Gadshill* What talkest thou to me of the hangman? if I hang, I'll make a fat pair of gallows for, if I hang, old Sir John hangs with me, and thou knowest he's no starveling Tut! there are other Trojans that thou dream'st not of, the which for sport sake are content to do the profession some grace, that would, if matters 70 should be look'd into, for their own credit sake make all whole I am joined with no foot-land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple hued malt-worms, but with nobility and tranquillity, burgomasters and great onyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray And yet, 'zounds, I lie, for they pray continually to their saint, the commonwealth, or rather not pray to her, but prey on her, for they ride up and down on her, and make her so their boots

*Chamberlain* What, the commonwealth their boots? will she hold out water in foul way?

*Gadshill* She will, she will—Justice hath liquored her we steal as in a castle, cock-sure we have the receipt of fern-seed, we walk invisible

*Chamberlain* Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible

*Gadshill* Give me thy hand, thou shalt have a share 90 in our purchase, as I am a true man

*Chamberlain* Nay, rather let me have it, as you are a false thief

*Gadshill* Go to, 'homo' is a common name to all men bid the ostler bring my gelding out of the stable Farewell, you muddy knave  
[they go their ways]

[2 2] *A narrow lane, near the top of Gad's Hill, some two miles from Rochester, bushes and trees A dark night*

*The PRINCE, PETO and BARDOLPH come up the hill,  
POINS hurrying after*

*Poins* Come, shelter, shelter! I have removed Falstaff's horse, and he frets like a gummed velvet

*Prince* Stand close [*Poins hides behind a bush*]

*FALSTAFF comes up, breathless*

*Falstaff* Poins! Poins, and be hanged! Poins!

*Prince* Peace, ye fat-kidneyed rascal! what a brawling dost thou keep!

*Falstaff* Where's Poins, Hal?

*Prince* He is walked up to the top of the hill, I'll go seek him [*he joins Poins*]

10 *Falstaff* I am accursed to rob in that thief's company  
The rascal hath removed my horse, and tied him I know not where If I travel but four foot by the squier further afoot, I shall break my wind Well, I doubt not but to die a fair death for all this, if I 'scape hanging for killing that rogue I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with the rogue's company If the rascal have not given me medicines to make me love him, I'll be hanged It could not be else—I have drunk medicines Poins! Hal!  
20 a plague upon you both! Bardolph! Peto! I'll starve ere I'll rob a foot further An 'twere not as good a deed as drink, to turn true man and to leave these rogues, I am the veriest varlet that ever chewed with a tooth Eight yards of uneven ground is threescore and ten miles afoot with me, and the stony-hearted villains know it well enough A plague upon't, when thieves cannot be

true one to another! [*they whistle*'] Whew! A plague upon you all! Give me my horse, you rogues, give me my horse and be hanged

*Prince* [*coming forward*] Peace, ye fat-guts! lie down, 30  
lay thine ear close to the ground and list if thou canst hear the tread of travellers

*Falstaff* Have you any levers to lift me up again, being down? 'Sblood, I'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer  
What a plague mean ye to colt me thus?

*Prince* Thou liest, thou art not colted, thou art uncolted

*Falstaff* I prithee, good Prince Hal, help me to my horse, good king's son 40

*Prince* Out, ye rogue! shall I be your ostler?

*Falstaff* Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison—when a jest is so forward, and afoot too! I hate it

*GADSHILL approaches, coming down the hill*

*Gadshill* Stand!

*Falstaff* So I do, against my will

*POINS, BARDOLPH, and PETO come forward*

*Poins* O, 'tis our setter. I know his voice

*Bardolph* What news? 50

*Gadshill* Case ye, case ye, on with your vizards, there's money of the king's coming down the hill, 'tis going to the king's exchequer

*Falstaff* You lie, ye rogue, 'tis going to the king's tavern

*Gadshill* There's enough to make us all



*Falstaff* —To be hanged

*Prince* Sirs, you four shall front them in the narrow lane Ned Poins and I will walk lower If they 'scape  
60 from your encounter, then they light on us

*Peto* How many be there of them?

*Gadshill* Some eight, or ten

*Falstaff* 'Zounds, will they not rob us?

*Prince* What, a coward, Sir John Paunch?

*Falstaff* Indeed, I am not John of Gaunt, your grandfather, but yet no coward, Hal

*Prince* Well, we leave that to the proof

*Poins* Sirrah Jack, thy horse stands behind the hedge, when thou need'st him, there thou shalt find him Fare-  
70 well, and stand fast

*Falstaff* Now cannot I strike him, if I should be hanged

(*Prince* Ned, where are our disguises?)

(*Poins* Here, hard by, stand close

[*The Prince and Poins slip away*]

*Falstaff* Now, my masters, happy man be his dole! say I, every man to his business

*The Travellers are heard coming down the hill*

1 *Traveller* Come, neighbour, the boy shall lead our horses down the hill, we'll walk afoot awhile and ease our legs

80 *Thieves* Stand!

*Travellers* Jesus bless us!

*Falstaff* Strike, down with them, cut the villains' throats! Ah, whoreson caterpillars! bacon-fed knaves! they hate us youth Down with them, fleece them

1 *Traveller* O, we are undone, both we and ours for ever

*Falstaff* Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs I would your store were here! On,

bacons, on! What, ye knaves? young men must live.  
 You are grandjurors, are ye? We'll jure ye, faith  
 [*'Here they rob them and bind them' and*  
*then drive them down the hill*]

*The PRINCE and POINS steal from the bushes  
 disguised in buckram*

*Prince* The thieves have bound the true men. Now  
 could thou and I rob the thieves, and go merrily to  
 London, it would be argument for a week, laughter for  
 a month, and a good jest for ever.  
*Poins* Stand close, I hear them coming.

*The Thieves return*

*Falstaff* Come, my masters, let us share, and then to  
 horse before day. An the Prince and Poins be not two  
 arrant cowards, there's no equity stirring. 'There's no  
 more valour in that Poins than in a wild-duck.  
 [*As they are sharing, the Prince and*  
*Poins set upon them.*]

*Prince* Your money!

100

*Poins* Villains!

[*'They all run away, leaving the booty behind them,  
 and Falstaff, after a blow or two, runs away too',  
 roaring for mercy as the Prince and Poins prick  
 him from behind with their swords*]

*Prince* Got with much ease. Now merrily to horse.  
 the thieves are all scattered, and possessed with fear  
 so strongly that they dare not meet each other. Each  
 takes his fellow for an officer. Away, good Ned.  
 Falstaff sweats to death, and lards the lean earth as he  
 walks along. Were't not for laughing, I should pity  
 him.

*Poins* How the fat rogue roared!

[*they go*]

[2 3] *A room in Warwick Castle*

*'Enter HOTSPUR, solus, reading a letter'  
and striding to and fro*

*Hotspur* 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house'

He could be contented why is he not then? In respect of the love he bears our house he shows in this, he loves his own barn better than he loves our house Let me see some more

'The purpose you undertake is dangerous'

Why, that's certain 'Tis dangerous to take a cold, to  
10 sleep, to drink, but I tell you, my lord fool, out of this  
nettle, danger, we pluck this flower, safety

'The purpose you undertake is dangerous, the friends you have named uncertain, the time itself unsorted, and your whole plot too light for the counterpoise of so great an opposition'

Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid, our friends true and constant a good plot, good  
20 friends, and full of expectation an excellent plot, very good friends What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action 'Zounds, an I were now by this rascal, I could brain him with his lady's fan Is there not my father, my uncle, and myself? Lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the Douglas? have I not all their letters to meet me in arms by the ninth of the next month? and are they not some of them set forward already?  
30 What a pagan rascal is this! an infidel! Ha! you shall see now, in very sincerity of fear and cold heart, will he

to the king, and lay open all our proceedings! O, I could divide myself and go to buffets, for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the king, we are prepared I will set forward to-night

*'Enter his Lady'*

How now, Kate? I must leave you within these two hours

*Lady Percy* O my good lord, why are you thus alone?  
 For what offence have I this fortnight been 40  
 A banished woman from my Harry's bed?  
 Tell me, sweet lord, what is't that takes from thee  
 Thy stomach, pleasure, and thy golden sleep?  
 Why dost thou bend thine eyes upon the earth,  
 And start so often when thou sit'st alone?  
 Why hast thou lost the fresh blood in thy cheeks,  
 And given my treasures and my rights of thee  
 To thick-eyed musing and curst melancholy?  
 In thy faint slumbers I by thee have watched,  
 And heard thee murmur tales of iron wars, 50  
 Speak terms of manage to thy bounding steed,  
 Cry 'Courage! to the field!' And thou hast talked  
 Of sallies and retires, of trenches, tents,  
 Of palisadoes, frontiers, parapets,  
 Of basilisks, of cannon, culverin,  
 Of prisoners' ransom, and of soldiers slain,  
 And all the currents of a heady fight  
 Thy spirit within thee hath been so at war,  
 And thus hath so bestirred thee in thy sleep,  
 That beads of sweat have stood upon thy brow, 60  
 Like bubbles in a late-disturbed stream,  
 And in thy face strange motions have appeared,  
 Such as we see when men restrain their breath

On some great sudden hest O, what portents are these?  
Some heavy business hath my lord in hand,  
And I must know it, else he loves me not  
*Hotspur* What, ho!

*A servant enters*

Is Gilliams with the packet gone?

*Servant* He is, my lord, an hour ago

*Hotspur* Hath Butler brought those horses from  
the sheriff?

70 *Servant* One horse, my lord, he brought even now

*Hotspur* What horse? a roan, a crop-ear, is it not?

*Servant* It is, my lord

*Hotspur* [*rapt*] That roan shall be my throne  
Well, I will back him straight O esperance!  
Bid Butler lead him forth into the park

[*the servant goes*]

*Lady Percy* But hear you, my lord

*Hotspur* What say'st thou, my lady?

*Lady Percy* What is it carries you away?

*Hotspur* Why, my horse, my love, my horse.

*Lady Percy* Out, you mad-headed ape!

80 A weasel hath not such a deal of spleen

As you are tossed with In faith,

I'll know your business, Harry, that I will

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprize But if you go—

*Hotspur* So far afoot, I shall be weary, love

*Lady Percy* Come, come, you paraquito, answer me

Directly unto this question that I ask

In faith, I'll break thy little finger, Harry,

90 An if thou wilt not tell me all things true

*Hotspur* Away,

Away, you trifier! Love! I love thee not,  
 I care not for thee, Kate This is no world  
 To play with mamnets and to tilt with lips  
 We must have bloody noses and cracked crowns,  
 And pass them current too God's me, my horse!  
 What say'st thou, Kate? what wouldst thou have  
 with me?

*Lady Percy* Do you not love me? do you not, indeed?  
 Well, do not then, for since you love me not  
 I will not love myself Do you not love me? 100  
 Nay, tell me if you speak in jest or no

*Hotspur* Come, wilt thou see me ride?  
 And when I am a-horseback, I will swear  
 I love thee infinitely But hark you, Kate,  
 I must not have you henceforth question me  
 Whither I go, nor reason whereabout  
 Whither I must, I must And, to conclude,  
 This evening must I leave you, gentle Kate  
 I know you wise, but yet no farther wise  
 Than Harry Percy's wife, constant you are, 110  
 But yet a woman, and for secrecy,  
 No lady closer, for I well believe  
 Thou wilt not utter what thou dost not know  
 And so far will I trust thee, gentle Kate!

*Lady Percy* How! so far?

*Hotspur* Not an inch further But hark you, Kate,  
 Whither I go, thither shall you go too  
 To-day will I set forth, to-morrow you—  
 Will this content you, Kate?

*Lady Percy* It must, of force  
 [he hurries forth, she follows, musing]

[2 4] *A room at the Boar's Head Tavern in Eastcheap, at the back a great fireplace with a settle* *Midnight*

*The PRINCE enters at one door, crosses the room somewhat unsteadily, opens a door opposite, and calls*

*Prince* Ned, prithee, come out of that fat room, and lend me thy hand to laugh a little

*Poins* Where hast been, Hal' *[comes forth]*

*Prince* With three or four loggerheads, amongst three or four score hogsheads I have sounded the very base-string of humility Sirrah, I am sworn brother to a leash of drawers, and can call them all by their christen names, as Tom, Dick, and Francis They take it already upon their salvation, that though I be but Prince of Wales, yet  
10 I am the king of Courtesy, and tell me flatly I am no proud Jack like Falstaff, but a Corinthian, a lad of mettle, a good boy (by the Lord, so they call me!) and when I am king of England, I shall command all the good lads in Eastcheap They call drinking deep 'dyeing scarlet', and when you breathe in your watering, they cry 'hem!' and bid you 'play it off' To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life I tell thee, Ned, thou hast lost much honour, that  
20 thou wert not with me in this action But, sweet Ned—to sweeten which name of Ned, I give thee this penny-worth of sugar, clapped even now into my hand by an undersinker, one that never spake other English in his life than 'Eight shillings and sixpence', and 'You are welcome', with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon', or so But, Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar, and do

thou never leave calling 'Francis', that his tale to me 30  
 may be nothing but 'Anon' Step aside, and I'll show  
 thee a precedent

*POINS returns to the room whence he came, leaving  
 the door open behind him*

*Poins* [calls] Francis!

*Prince* Thou art perfect

*Poins* Francis!

*FRANCIS bustles in through the other door*

*Francis* Anon, anon, sir [turns back  
 Look down into the Pomgarnet, Ralph

*Prince* Come hither, Francis

*Francis* My lord?

*Prince* How long hast thou to serve, Francis? 40

*Francis* Forsooth, five years, and as much as to—

*Poins* [within] Francis!

*Francis* Anon, anon, sir

*Prince* Five year! by'r lady, a long lease for the clink-  
 ing of pewter But, Francis, darest thou be so valiant  
 as to play the coward with thy indenture and show it a  
 fair pair of heels and run from it?

*Francis* O Lord, sir! I'll be sworn upon all the books  
 in England, I could find in my heart—

*Poins* [within] Francis! 50

*Francis* Anon, sir

*Prince* How old art thou, Francis?

*Francis* Let me see—about Michaelmas next I shall  
 be—

*Poins* [within] Francis!

*Francis* Anon, sir Pray stay a little, my lord

[he makes toward the by-room]



*Prince* [*checks him*] Nay, but hark you, Francis For the sugar thou gavest me—'twas a pennyworth, was't not?

*Francis* O Lord, I would it had been two!

60 *Prince* I will give thee for it a thousand pound Ask me when thou wilt, and thou shalt have it—

*Poins* [*within*] Francis!

*Francis* Anon, anon

*Prince* Anon, Francis? No, Francis, but to-morrow, Francis, or, Francis, a-Thursday, or, indeed, Francis, when thou wilt But, Francis!

*Francis* My lord?

*Prince* Wilt thou rob this leathern jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-70 garter, smooth-tongue, Spanish-pouch,—

*Francis* O Lord, sir, who do you mean?

*Prince* Why then, your brown bastard is your only drink! for, look you, Francis, your white canvas doublet will sully In Barbary, sir, it cannot come to so much

*Francis* What, sir?

*Poins* [*within*] Francis!

*Prince* Away, you rogue, dost thou not hear them call?

[*'Here they both call him, the drawer stands amazed, not knowing which way to go'*]

*The VINTNER comes in*

*Vintner* What! stand'st thou still, and hear'st such a calling? Look to the guests within [*Francis goes*] My 80 lord, old Sir John, with half-a-dozen more, are at the door Shall I let them in?

*Prince* Let them alone awhile, and then open the door [*Vintner goes*] Poins!

*Poins* [*returning*] Anon, anon, sir

*Prince* Sirrah, Falstaff and the rest of the thieves are at the door Shall we beerry?

*Poins* As merry as crickets, my lad But hark ye, what cunning match have you made with this jest of the drawer? come, what's the issue?

*Prince* I am now of all humours that have showed<sup>90</sup> themselves humours since the old days of Goodman Adam to the pupil age of this present twelve o'clock at midnight [*Francis hurries past carrying drink*] What's o'clock, Francis?

*Francis* Anon, anon, sir [*he goes out*]

*Prince* That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs, his eloquence the parcel of a reckoning I am not yet of Percy's mind, the Hotspur of the north, he that kills me some six or seven dozen of<sup>100</sup> Scots at a breakfast, washes his hands, and says to his wife, 'Fie upon this quiet life! I want work' 'O my sweet Harry,' says she, 'how many hast thou killed to-day?' 'Give my roan horse a drench', says he, and answers, 'Some fourteen', an hour after, 'a trifle, a trifle' I prithee, call in Falstaff I'll play Percy, and that damned brawn shall play Dame Mortimer his wife 'Rivo!' says the drunkard call in Ribs, call in Tallow

*FALSTAFF enters with GADSHILL, BARDOLPH and  
PETO, FRANCIS follows with cups of sack  
FALSTAFF, taking no heed of PRINCE and POINS,  
sits wearily at a table*

*Poins* Welcome, Jack Where hast thou been?

*Falstaff* [*to himself*] A plague of all cowards, I say,<sup>110</sup> and a vengeance too! marry, and amen! Give me a cup of sack, boy Ere I lead this life long, I'll sew nether-stocks, and mend them, and foot them too A plague of

all cowards! Give me a cup of sack, rogue. Is there  
no virtue extant? [*'he drinketh'*]

*Prince* [*points*] Didst thou never see Titan kiss a dish  
of butter (pitiiful-hearted Titan!) that melted at the sweet  
tale of the sun's? If thou didst, then behold that com-  
pound

120 *Falstaff* [*giving Francis the empty cup*] You rogue,  
here's lime in this sack too. There is nothing but roguery  
to be found in villainous man, yet a coward is worse than a  
cup of sack with lime in it. A villainous coward! Go thy  
ways, old Jack, die when thou wilt. If manhood, good  
manhood, be not forgot upon the face of the earth, then  
am I a shotten herring. There lives not three good men  
unhanged in England, and one of them is fat, and grows  
old. God help the while! a bad world, I say. I would  
I were a weaver—I could sing psalms or any thing. A  
130 plague of all cowards, I say still.

*Prince* How now, wool-sack! what mutter you?

*Falstaff* [*rounds upon him*] A king's son! If I do not  
beat thee out of thy kingdom with a dagger of lath, and  
drive all thy subjects afore thee like a flock of wild-  
geese, I'll never wear hair on my face more. You, Prince  
of Wales!

*Prince* Why, you whoreson round man! what's the  
matter?

*Falstaff* Are not you a coward? answer me to that—  
140 and Poins there?

*Poins* 'Zounds, ye fat paunch, an ye call me coward,  
by the Lord I'll stab thee. [*he draws his dagger*]

*Falstaff* I call thee coward! I'll see thee damned ere  
I call thee coward—but I would give a thousand pound  
I could run as fast as thou canst. You are straight enough  
in the shoulders, you care not who sees your back. call  
you that backin' of your friends? A plague upon such

backing<sup>1</sup> give me them that will face me [*to Francis*]  
Give me a cup of sack—I am a rogue, if I drunk to-day

*Prince* O villain! thy lips are scarce wiped since thou 150  
drunk'st last

*Falstaff* All's one for that [*'he drinketh'*] A plague  
of all cowards, still say I

*Prince* What's the matter?

*Falstaff* What's the matter? there be four of us here  
have ta'en a thousand pound this day morning

*Prince* Where is it, Jack? where is it?

*Falstaff* Where is it? taken from us it is a hundred  
upon poor four of us

*Prince* What, a hundred, man? 160

*Falstaff* I am a rogue, if I were not at half-sword with  
a dozen of them two hours together I have 'scaped by  
miracle I am eight times thrust through the doublet,  
four through the hose, my buckler cut through and  
through, my sword hacked like a handsaw, ecce signum!  
[*he draws it*] I never dealt better since I was a man all  
would not do A plague of all cowards! Let them speak  
If they speak more or less than truth, they are villains  
and the sons of darkness

*Prince* Speak, sirs, how was it? 170

*Gadshill* We four set upon some dozen—

*Falstaff* Sixteen at least, my lord

*Gadshill* And bound them

*Peto* No, no, they were not bound

*Falstaff* You rogue, they were bound, every man of  
them, or I am a Jew else, an Ebrew Jew

*Gadshill* As we were sharing, some six or seven fresh  
men set upon us—

*Falstaff* And unbound the rest, and then come in the  
other 180

*Prince* What, fought you with them all?

*Falstaff* All<sup>1</sup> I know not what you call all, but if I fought not with fifty of them I am a bunch of radish if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature

*Prince* Pray God you have not murdered some of them

*Falstaff* Nay, that's past praying for I have peppered two of them Two I am sure I have paid, two rogues in  
190 buckram suits I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse Thou knowest my old ward here I lay, and thus I bore my point Four rogues in buckram let drive at me—

*Prince* What, four<sup>2</sup> thou said'st but two even now

*Falstaff* Four, Hal, I told thee four

*Poins* Ay, ay, he said four

*Falstaff* These four came all afront, and mainly thrust at me I made me no more ado, but took all their seven points in my target, thus

200 *Prince* Seven<sup>3</sup> why, there were but four even now  
*Falstaff* In buckram<sup>4</sup>

*Poins* Ay, four, in buckram suits

*Falstaff* Seven, by these hilts, or I am a villain else

(*Prince* Prithee, let him alone, we shall have more anon

*Falstaff* Dost thou hear me, Hal<sup>5</sup>

*Prince* Ay, and mark thee too, Jack

*Falstaff* Do so, for it is worth the listening to These nine in buckram that I told thee of—

210 (*Prince* So, two more already

*Falstaff* Their points being broken—

*Poins* Down fell their hose

*Falstaff* Began to give me ground but I followed me close, came in foot and hand, and with a thought, seven of the eleven I paid

(*Prince* O monstrous! eleven buckram men grown out of two!

*Falstaff* But, as the devil would have it, three misbegotten knaves in Kendal green came at my back, and let drive at me, for it was so dark, Hal, that thou couldst 220 not see thy hand

*Prince* These lies are like their father that begets them, gross as a mountain, open, palpable Why, thou clay-brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch—

*Falstaff* What, art thou mad? art thou mad? is not the truth the truth?

*Prince* Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come tell us your reason What sayest thou 230 to this?

*Poins* Come, your reason, Jack, your reason

*Falstaff* What, upon compulsion? 'Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion Give you a reason on compulsion! if reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I

*Prince* I'll be no longer guilty of this sin [*poins*] This sanguine coward, this bed-presser, this horseback-240 breaker, this huge hill of flesh—

*Falstaff* 'Sblood, you starveling, you teal-skin, you dried neat's-tongue, you bull's-pizzle, you stock-fish! O, for breath to utter what is like thee! you tailor's-yard, you sheath, you bow-case, you vile standing tuck—

*Prince* Well, breathe awhile, and then to it again, and when thou hast tired thyself in base comparisons, hear me speak but this

*Poins* Mark, Jack

250 *Prince.* We two saw you four set on four, and bound them and were masters of their wealth mark now, how a plain tale shall put you down Then did we two set on you four, and with a word, out-faced you from your prize, and have it, yea, and can show it you here in the house and, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy, and still run and roared, as ever I heard bull-calf What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, 260 what starting-hole, canst thou now find out, to hide thee from this open and apparent shame?

*Poins* Come, let's hear, Jack—what trick hast thou now?

*Falstaff* [*solemnly*] By the Lord, I knew ye as well as he that made ye Why, hear you, my masters—was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules but beware instinct—the lion will not touch the true prince Instinct is a great matter—I was now a coward 270 on instinct I shall think the better of myself and thee during my life, I for a valiant lion, and thou for a true prince But, by the Lord, lads, I am glad you have the money [*he dances*] Hostess, clap to the doors Watch to-night, pray to-morrow Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore?

*Prince* Content—and the argument shall be thy running away

*Falstaff* Ah! no more of that, Hal, an thou lovest me

*HOSTESS enters*

280 *Hostess* O Jesu, my lord the prince,—

*Prince* How now, my lady the hostess! what say'st thou to me?

*Hostess* Marry, my lord, there is a nobleman of the court at door would speak with you he says he comes from your father

*Prince* Give him as much as will make him a royal man, and send him back again to my mother

*Falstaff* What manner of man is he?

*Hostess* An old man

*Falstaff* What doth gravity out of his bed at midnight? 290  
Shall I give him his answer?

*Prince* Prithce, do, Jack

*Falstaff* Faith, and I'll send him packing [*he goes out*]

*Prince* Now, sirs! By'r lady, you fought fair, so did you, Peto, so did you, Bardolph You are lions too, you ran away upon instinct, you will not touch the true prince, no, fie!

*Bardolph* Faith, I ran when I saw others run

*Prince* Faith, tell me now in earnest, how came Falstaff's sword so hacked? 300

*Peto* Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like

*Bardolph* Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it, and swear it was the blood of true men I did that I did not this seven year before, I blushed to hear his monstrous devices

*Prince* O villain, thou stolest a cup of sack eighteen 310 years ago, and wert taken with the manner, and ever since thou hast blushed extempore Thou hadst fire and sword on thy side, and yet thou ran'st away What instinct hadst thou for it?

*Bardolph* [*thrusts forward his face*] My lord, do you see these meteors? do you behold these exhalations?

*Prince* I do



*Bardolph* What think you they portend?

*Prince* Hot livers, and cold purses

320 *Bardolph* Choler, my lord, if rightly taken

*Prince* No, if rightly taken, halter

*FALSTAFF returns*

Here comes lean Jack, here comes bare-bone how now,  
my sweet creature of bombast? how long is't ago, Jack,  
since thou sawest thine own knee?

*Falstaff* My own knee! when I was about thy years,  
Hal, I was not an eagle's talon in the waist, I could have  
crept into any alderman's thumb-ring a plague of sighing  
and grief! it blows a man up like a bladder There's  
villainous news abroad Here was Sir John Bracy from  
330 your father you must to the court in the morning That  
same mad fellow of the north, Percy, and he of Wales,  
that gave Amaimon the bastinado, and made Lucifer  
cuckold, and swore the devil his true liegeman upon the  
cross of a Welsh hook what a plague call you him?

*Poins* Owen Glendower

*Falstaff* Owen, Owen, the same—and his son-in-law,  
Mortimer, and old Northumberland, and that sprightly  
Scot of Scots, Douglas, that runs a-horseback up a hill  
perpendicular—

340 *Prince* He that rides at high speed, and with his  
pistol kills a sparrow flying

*Falstaff* You have hit it

*Prince* So did he never the sparrow

*Falstaff* Well, that rascal hath good mettle in him, he  
will not run

*Prince* Why, what a rascal art thou then, to praise  
him so for running

*Falstaff* A-horseback, ye cuckoo, but afoot he will  
not budge a foot

*Prince* Yes, Jack, upon instinct

350

*Falstaff* I grant ye, upon instinct Well, he is there too, and one Mordake, and a thousand blue-caps more Worcester is stolen away to-night, thy father's beard is turned white with the news, you may buy land now as cheap as stinking mackerel

*Prince* Why then, it is like, if there come a hot June, and this civil buffeting hold, we shall buy maidenheads as they buy hob-nails, by the hundred

*Falstaff* By the mass, lad, thou savest true, it is like we shall have good trading that way But, tell me, Hal, 360 art not thou horrible afeard? thou being hen-apparent, could the world pick thee out three such enemies again, as that fiend Douglas, that spirit Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood thrill at it?

*Prince* Not a whit, I'faith, I lack some of thy instinct

*Falstaff* Well, thou wilt be horribly chid to-morrow when thou comest to thy father If thou love me, practise an answer

*Prince* Do thou stand for my father, and examine me 370 upon the particulars of my life

*Falstaff* Shall I? content This chair shall be my state, this dagger my sceptre, and this cushion my crown

*Prince* Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown!

*Falstaff* Well, an the fire of grace be not quite out of thee, now shalt thou be moved Give me a cup of sack to make my eyes look red, that it may be thought I have wept—for I must speak in passion, and I will do it in 380 King Cambyses' vein

*Prince* [*bows*] Well, here is my leg

*Falstaff* And here is my speech Stand aside, nobility

*Hostess* O Jesu, this is excellent sport, i'faith

*Falstaff* Weep not, sweet queen, for trickling tears  
are vain

*Hostess* O, the father, how he holds his countenance!

*Falstaff* For God's sake, lords, convey my tristful  
queen,

For tears do stop the flood-gates of her eyes

*Hostess* O Jesu, he doth it as like one of these harlotry  
390 players as ever I see!

*Falstaff* Peace, good pint-pot, peace, good tickle-  
brain

Harry, I do not only marvel where thou spendest thy  
time, but also how thou art accompanied for though the  
camomile, the more it is trodden on the faster it grows,  
yet youth, the more it is wasted the sooner it wears That  
thou art my son, I have partly thy mother's word, partly  
my own opinion, but chiefly a villainous trick of thine  
eye, and a foolish hanging of thy nether lip, that doth  
400 warrant me If then thou be son to me, here lies the  
point—why, being son to me, art thou so pointed at?  
Shall the blessed sun of heaven prove a micher and eat  
blackberries? a question not to be asked Shall the son  
of England prove a thief and take purses? a question to  
be asked There is a thing, Harry, which thou hast often  
heard of, and it is known to many in our land by the  
name of pitch this pitch (as ancient writers do report)  
doth defile, so doth the company thou keepest for,  
Harry, now I do not speak to thee in drink, but in tears,  
410 not in pleasure, but in passion, not in words only, but in  
woes also and yet there is a virtuous man whom I have  
often noted in thy company, but I know not his name

*Prince* What manner of man, an it like your majesty?

*Falstaff* A goodly portly man, i'faith, and a corpulent,  
of a cheerful look, a pleasing eye, and a most noble

carriage, and as I think his age some fifty, or by'r lady inclining to threescore And now I remember me, his name is Falstaff If that man should be lewdly given, he deceiveth me, for, Harry, I see virtue in his looks If then the tree may be known by the fruit, as the fruit by 420 the tree, then, peremptorily I speak it, there is virtue in that Falstaff—him keep with, the rest banish And tell me now, thou naughty varlet, tell me, where hast thou been this month?

*Prince* Dost thou speak like a king? Do thou stand for me, and I'll play my father

*Falstaff* Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker, or a poultier's hare

[*they change places*]

*Prince* Well, here I am set

430

*Falstaff* And here I stand—judge, my masters

*Prince* Now, Harry, whence come you?

*Falstaff* My noble lord, from Eastcheap

*Prince* The complaints I hear of thee are grievous

*Falstaff* 'Sblood, my lord, they are false [*aside*]  
nay, I'll tickle ye for a young prince, i'faith

*Prince* Swearest thou, ungracious boy? henceforth ne'er look on me Thou art violently carried away from grace, there is a devil haunts thee in the likeness of an old fat man, a tun of man is thy companion why dost 440 thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft?

wherein crafty, but in villainy<sup>?</sup> wherein villainous, but  
450 in all things<sup>?</sup> wherein worthy, but in nothing<sup>?</sup>

*Falstaff* I would your grace would take me with you  
Whom means your grace<sup>?</sup>

*Prince* That villainous abominable misleader of  
youth, Falstaff, that old white-bearded Satan

*Falstaff* My lord, the man I know

*Prince* I know thou dost

*Falstaff* But to say I know more harm in him than in  
myself, were to say more than I know that he is old,  
the more the pity, his white hairs do witness it, but that  
460 he is, saving your reverence, a whoremaster, that I  
utterly deny if sack and sugar be a fault, God help the  
wicked<sup>!</sup> if to be old and merry be a sin, then many an  
old host that I know is damned if to be fat be to be  
hated, then Pharaoh's lean kine are to be loved No,  
my good lord—banish Peto, banish Bardolph, banish  
Poins, but for sweet Jack Falstaff, kind Jack Falstaff,  
true Jack Falstaff, valiant Jack Falstaff, and therefore  
more valiant being as he is old Jack Falstaff, banish not  
him thy Harry's company, banish not him thy Harry's  
470 company, banish plump Jack, and banish all the world

*Prince* I do, I will

*'Enter BARDOLPH, running'*

*Bardolph* O, my lord, my lord, the sheriff with a most  
onstrous watch is at the door<sup>!</sup>

*Falstaff* Out, ye rogue<sup>!</sup> play out the play I have  
much to say in the behalf of that Falstaff

*'Enter the Hostess'*

*Hostess* O Jesu, my lord, my lord<sup>!</sup>—

*Prince* Heigh, heigh<sup>!</sup> the devil rides upon a fiddle-  
stick What's the matter<sup>?</sup>

*Hostess* The sheriff and all the watch are at the door, they are come to search the house, shall I let them in? 480

*Falstaff* Dost thou hear, Hal? never call a true piece of gold a counterfeit. Thou art essentially mad, without seeming so.

*Prince* And thou a natural coward, without instinct.

*Falstaff* I deny your major, if you will deny the sheriff, so, if not, let him enter. If I become not a cart as well as another man, a plague on my bringing up! I hope I shall as soon be strangled with a halter as another.

*Prince* Go, hide thee behind the arras, the rest walk 490 up above. Now, my masters, for a true face and good conscience.

*Falstaff* Both which I have had, but their date is out, and therefore I'll hide me.

*[he does so, all but the Prince and Poins go out]*

*Prince* Call in the sheriff —

*‘Enter Sheriff and the Carrier’*

Now, master sheriff, what is your will with me?

*Sheriff* First, pardon me, my lord. A hue and cry hath followed certain men unto this house.

*Prince* What men?

*Sheriff* One of them is well known, my gracious lord, 500  
A gross fat man.

*Carrier* As fat as butter.

*Prince* The man, I do assure you, is not here, for I myself at this time have employed him. And, sheriff, I will engage my word to thee that I will by to-morrow dinner-time send him to answer thee, or any man,

For any thing he shall be charged withal  
And so let me entreat you leave the house

510 *Sheriff* I will, my lord There are two gentlemen  
Have in this robbery lost three hundred marks

*Prince* It may be so if he have robbed these men,  
He shall be answerable—and so, farewell

*Sheriff* Good night, my noble lord

*Prince* I think it is good morrow, is it not?

*Sheriff* Indeed, my lord, I think it be two o'clock

[*Sheriff and Carrier depart*]

*Prince* This oily rascal is known as well as Paul's  
Go, call him forth

*Poins* [*Lifts the arras*] Falstaff! fast asleep behind the  
520 arras, and snorting like a horse

*Prince* Hark, how hard he fetches breath Search  
his pockets [*'He searcheth his pocket, and findeth  
certain papers'*] What hast thou found?

*Poins* Nothing but papers, my lord

*Prince* Let's see what they be—read them

*Poins* Item, A capon 2s 2d

Item, Sauce 4d

Item, Sack, two gallons 5s 8d

Item, Anchovies and sack after supper 2s 6d

530 Item, Bread ob

*Prince* O monstrous! but one half-pennyworth of  
bread to this intolerable deal of sack! What there is else  
keep close, we'll read it at more advantage, there let him  
sleep till day I'll to the court in the morning We must  
all to the wars, and thy place shall be honourable I'll  
procure this fat rogue a charge of foot, and I know his  
death will be a march of twelve-score The money shall  
be paid back again with advantage Be with me betimes  
in the morning, and so good morrow, Poins

540 *Poins* Good morrow, good my lord [*they go*]

[3 1] *Wales A room in Glendower's house*

*'Enter HOTSPUR, WORCESTER, LORD MORTIMER,  
and OWEN GLENDOWER', carrying papers*

*Mortimer* These promises are fair, the parties sure,  
And our induction full of prosperous hope

*Hotspur* Lord Mortimer, and cousin Glendower, will  
you sit down? and uncle Worcester a plague upon it,  
I have forgot the map!

*Glendower* No, here it is Sit cousin Percy, sit good  
cousin Hotspur, for by that name as oft as Lancaster doth  
speak of you, his cheek looks pale, and with a rising sigh  
he wisheth you in heaven [they sit]

*Hotspur* And you in hell, as oft as he hears Owen 10  
Glendower spoke of

*Glendower* I cannot blame him at my nativity  
The front of heaven was full of fiery shapes,  
Of burning cressets, and at my birth  
The frame and huge foundation of the earth  
Shaked like a coward

*Hotspur* Why, so it would have done at the same  
season, if your mother's cat had but kittened, though  
yourself had never been born

*Glendower* I say the earth did shake, when I was born 20

*Hotspur* And I say the earth was not of my mind,  
If you suppose as fearing you it shook

*Glendower* The heavens were all on fire, the earth  
did tremble

*Hotspur* O, then the earth shook to see the heavens  
on fire,

And not in fear of your nativity  
Diseased nature oftentimes breaks forth  
In strange eruptions, oft the teeming earth



Is with a kind of colic pinched and vexed  
By the imprisoning of unuly wind  
30 Within her womb, which for enlargement striving  
Shakes the old beldam earth, and topples down  
Steeple and moss-grown towers At your birth  
Our grandam earth, having this distemperature,  
In passion shook

*Glendower* Cousin, of many men  
I do not bear these crossings Give me leave  
To tell you once again that at my birth  
The front of heaven was full of fiery shapes,  
The goats ran from the mountains, and the herds  
Were strangely clamorous to the frightened fields  
40 These signs have marked me extraordinary,  
And all the courses of my life do show  
I am not in the roll of common men  
Where is he living, clipped in with the sea  
That chides the banks of England, Scotland, Wales,  
Which calls me pupil or hath read to me?  
And bring him out that is but woman's son  
Can trace me in the tedious ways of art,  
And hold me pace in deep experiments

*Hotspur* I think there's no man speaks better Welsh  
50 I'll to dinner [he rises]  
(*Mortimer* Peace, cousin Percy, you will make  
him mad

*Glendower* I can call spirits from the vasty deep

*Hotspur* Why, so can I, or so can any man,  
But will they come when you do call for them?

*Glendower* Why, I can teach you, cousin, to  
command the devil

*Hotspur* And I can teach thee, coz, to shame the devil,  
By telling truth Tell truth and shame the devil  
If thou have power to raise him, bring him hither,

And I'll be sworn I have power to shame him hence  
O, while you live, tell truth and shame the devil 60

*Mortimer* Come, come, no more of this unprofitable  
chat

*Glendower* Three times hath Henry Bolingbroke  
made head

Against my power—thrice from the banks of Wye  
And sandy-bottomed Severn have I sent him  
Bootless home and weather-beaten back

*Mortimer* Home without boots, and in foul weather too!  
How 'scapes he agues, in the devil's name?

*Glendower* Come, here's the map, shall we divide  
our right,

According to our threefold order ta'en?

*[the map is spread upon the table]*

*Mortimer* The archdeacon hath divided it 70

Into three limits, very equally  
England, from Trent to Severn hitherto,  
By south and east is to my part assigned  
All westward, Wales beyond the Severn shore,  
And all the fertile land within that bound,  
To Owen Glendower and, dear coz, to you  
The remnant northward, lying off from Trent  
And our indentures tripartite are drawn,  
Which being sealéd interchangeably,  
(A business that this night may execute) 80

To-morrow, cousin Percy, you and I  
And my good Lord of Worcester will set forth  
To meet your father and the Scottish power,  
As is appointed us, at Shrewsbury  
My father Glendower is not ready yet,  
Nor shall we need his help these fourteen days  
*[to Glendower]* Within that space you may have  
drawn together

Your tenants, friends, and neighbouring gentlemen

*Glendower* A shorter time shall send me to you, lords,  
90 And in my conduct shall your ladies come,  
From whom you now must steal and take no leave,  
For there will be a world of water shed

Upon the parting of your wives and you

*Hotspur* [*studying the map*] Methinks, my moiety,  
north from Burton here,

In quantity equals not one of yours

See how this river comes me cranking in,

And cuts me from the best of all my land

A huge half-moon, a monstrous cantle out

I'll have the current in this place dammed up,

100 And here the smug and silver Trent shall run

In a new channel, fair and evenly

It shall not wind with such a deep indent,

To rob me of so rich a bottom here

*Glendower* Not wind? it shall, it must—you see, it doth

*Mortimer* Yea, but

Mark how he bears his course, and runs me up

With like advantage on the other side,

Gelding the opposéd continent as much

As on the other side it takes from you

110 *Worcester* Yea, but a little charge will trench him here,

And on this north side win this cape of land,

And then he runs straight and even

*Hotspur* I'll have it so, a little charge will do it

*Glendower* I'll not have it altered

*Hotspur*

Will not you?

*Glendower* No, nor you shall not

*Hotspur*

Who shall say me nay?

*Glendower* Why, that will I

*Hotspur* Let me not understand you then, speak it in  
Welsh

*Glendower* I can speak English, lord, as well as you,  
 For I was trained up in the English court, 120  
 Where being but young I framed to the harp  
 Many an English ditty, lovely well,  
 And gave the tongue a helpful ornament,  
 A virtue that was never seen in you

*Hotspur* Marry,  
 And I am glad of it with all my heart!  
 I had rather be a kitten and cry mew  
 Than one of these same metre ballad-mongers—  
 I had rather hear a brazen canstick turned,  
 Or a dry wheel grate on the axle-tree, 130  
 And that would set my teeth nothing on edge,  
 Nothing so much as muncing poetry—  
 'Tis like the forced gait of a shuffling nag

*Glendower* Come, you shall have Trent turned

*Hotspur* I do not care, I'll give thrice so much land  
 To any well-deserving friend  
 But in the way of bargain, mark ye me,  
 I'll cavil on the ninth part of a hair  
 Are the indentures drawn? shall we be gone?

*Glendower* The moon shines fair, you may away 140  
 by night

I'll haste the writer, and withal  
 Break with your wives of your departure hence  
 I am afraid my daughter will run mad,  
 So much she doteth on her Mortimer [he goes out]

*Mortimer* Fie, cousin Percy! how you cross  
 my father!

*Hotspur* I cannot choose. Sometime he angers me  
 With telling me of the moldwarp and the ant,  
 Of the dreamer Merlin and his prophecies,  
 And of a dragon and a finless fish,  
 A clip-winged griffin and a moulten raven, 150

A couching lion and a ramping cat,  
And such a deal of skimble-skamble stuff  
As puts me from my faith I tell you what—  
He held me last night at least nine hours  
In reckoning up the several devils' names  
That were his lackeys I cried, 'hum', and 'well,  
go to',

But marked him not a word O, he is as tedious  
As a tired horse, a railing wife,  
Worse than a smoky house—I had rather live  
160 With cheese and garlic in a windmill, far,  
Than feed on cates and have him talk to me  
In any summer house in Christendom

*Mortimer* In faith, he is a worthy gentleman,  
Exceedingly well read, and profited  
In strange concealments, valiant as a lion,  
And wondrous affable, and as bountiful  
As mines of India Shall I tell you, cousin ?  
He holds your temper in a high respect,  
And curbs himself even of his natural scope,  
170 When you come 'cross his humour, faith, he does

I warrant you, that man is not alive  
Might so have tempted him as you have done,  
Without the taste of danger and reproof—  
But do not use it oft, let me entreat you

*Worcester* In faith, my lord, you are too wilful blame,  
And since your coming hither have done enough  
To put him quite beside his patience  
You must needs learn, lord, to amend this fault  
Though sometimes it show greatness, courage, blood—  
180 And that's the dearest grace it renders you—  
Yet oftentimes it doth present harsh rage,  
Defect of manners, want of government,  
Pride, haughtiness, opinion, and disdain,

The least of which haunting a nobleman  
Loseth men's hearts, and leaves behind a stain  
Upon the beauty of all parts besides,  
Beguiling them of commendation  
*Hotspur* Well, I am schooled—good manners be  
your speed!  
Here come our wives, and let us take our leave

*'Enter GLENDOWER with the LADIES'*

*Mortimer* This is the deadly spite that angers me— 190  
My wife can speak no English, I no Welsh

*Glendower* My daughter weeps, she'll not part  
with you,

She'll be a soldier too, she'll to the wars

*Mortimer* Good father, tell her that she and my  
aunt Percy

Shall follow in your conduct speedily

*'Glendower speaks to her in Welsh, and she  
answers him in the same'*

*Glendower* She is desperate here, a peevish self-willed  
harlotry, one that no persuasion can do good upon

*She turns to Mortimer and 'speaks in Welsh'*

*Mortimer* I understand thy looks That pretty Welsh  
Which thou pourest down from these swelling heavens  
I am too perfect in, and but for shame 200  
In such a parley should I answer thee

*'The lady' speaks 'again in Welsh'*

I understand thy kisses and thou mine,  
And that's a feeling disputation,  
But I will never be a truant, love,  
Till I have learned thy language, for thy tongue  
Makes Welsh as sweet as ditties highly penned,  
Sung by a fair queen in a summer's bower,  
With ravishing division, to her lute



*Hotspur* No

*Lady Percy* Then be still •

*Hotspur* Neither—'tis a woman's fault 240

*Lady Percy* Now God help thee!

*Hotspur* To the Welsh lady's bed

*Lady Percy* What's that?

*Hotspur* Peace! she sings

[*Here the lady sings a Welsh song*]

*Hotspur* Come, Kate, I'll have your song too

*Lady Percy* Not mine, in good sooth

*Hotspur* Not yours, in good sooth! Heart! you swear  
like a comfit-maker's wife—'not you, in good sooth',  
and 'as true as I live', and 'as God shall mend me', and  
'as sure as day'— 250

And givest such sarcenet surety for thy oaths,  
As if thou never walk'st further than Finsbury  
Swear me, Kate, like a lady as thou art,  
A good mouth-filling oath, and leave 'in sooth',  
And such protest of pepper-gingerbread,  
To velvet-guards and Sunday citizens  
Come, sing

*Lady Percy* I will not sing

*Hotspur* 'Tis the next way to turn tailor, or be red-  
breast teacher An the indentures be drawn, I'll away 260  
within these two hours—and so come in when ye will  
[*he goes*]

*Glendower* Come, come, Lord Mortimer, you are  
as slow

As hot Lord Percy is on fire to go  
By this our book is drawn We'll but seal,  
And then to horse immediately

*Mortimer* With all my heart  
[*they go*]



[3 2]      *London A room in the palace*

'*The KING, PRINCE of WALES, and others*'

*King* Lords, give us leave The Prince of Wales and I  
Must have some private conference But be near  
at hand,

For we shall presently have need of you

[*Lords withdraw*]

I know not whether God will have it so  
For some displeasing service I have done,  
That, in his secret doom, out of my blood  
He'll breed revengement and a scourge for me,  
But thou dost in thy passages of life  
Make me believe that thou art only marked  
10 For the hot vengeance and the rod of heaven,  
To punish my mistreadings Tell me else,  
Could such inordinate and low desires,  
Such poor, such bare, such lewd, such mean attempts,  
Such barren pleasures, rude society,  
As thou art matched withal, and grafted to,  
Accompany the greatness of thy blood,  
And hold their level with thy princely heart?


*Prince* So please your majesty, I would I could  
Quit all offences with as clear excuse

20 As well as I am doubtless I can purge  
Myself of many I am charged withal  
Yet such extenuation let me beg,  
As, in reproof of many tales devised,  
Which oft the ear of greatness needs must hear,  
By smiling pickthanks and base newsmongers,  
I may for some things true, wherein my youth  
Hath faulty wand'red and irregular,  
Find pardon on y true submission

*King* God pardon thee! yet let me wonder, Harry,  
At thy affections, which do hold a wing 30  
Quite from the flight of all thy ancestors  
Thy place in council thou hast rudely lost,  
Which by thy younger brother is supplied,  
And art almost an alien to the hearts  
Of all the court and princes of my blood  
The hope and expectation of thy time  
Is rumed, and the soul of every man  
Prophetically do forethink thy fall  
Had I so lavish of my presence been,  
So common-hackneyed in the eyes of men, 40  
So stale and cheap to vulgar company,  
Opinion, that did help me to the crown,  
Had still kept loyal to possession,  
And left me in reputeless banishment,  
A fellow of no mark nor likelihood  
By being seldom seen, I could not stir  
But like a comet I was wond'ered at,  
That men would tell their children 'Thus is he!'  
Others would say 'Where?' which is Bolingbroke?'  
And then I stole all courtesy from heaven, 50  
And dressed myself in such humility  
That I did pluck allegiance from men's hearts,  
Loud shouts and salutations from their mouths,  
Even in the presence of the crowned king  
Thus did I keep my person fresh and new,  
My presence like a robe pontifical,  
Ne'er seen but wond'ered at, and so my state,  
Seldom but sumptuous, showed like a feast,  
And wan by rareness such solemnity  
The skipping king, he ambled up and down 60  
With shallow jesters and rash bavin wits,  
Soon kindled and soon burnt, carded his state,

Mingled his royalty with cap'ring fools,  
 Had his great name profanéd with their scorns,  
 And gave his countenance, aganst his name,  
 To laugh at gibing boys, and stand the push  
 Of every beardless vain comparative,  
 Grew a companion to the common streets,  
 Ensclosed himself to popularity,  
 70 That, being daily swallowed by men's eyes,  
 'They surfeited with honey and began  
 To loathe the taste of sweetness, whereof a little  
 More than a little is by much too much  
 So when he had occasion to be seen,  
 He was but as the cuckoo is in June,  
 Heard, not regarded, scen, but with such eyes  
 As, sick and blunted with community,  
 Afford no extraordinary gaze,  
 Such as is bent on sun-like majesty,  
 80 When it shines seldom in admiring eyes,  
 But rather drowzed and hung their eyelids down,  
 Slept in his face, and rend'red such aspect  
 As cloudy men use to their adversaries,  
 Being with his presence glutted, gorged, and full  
 And in that very line, Harry, standest thou,  
 For thou hast lost thy princely privilege  
 With vile participation Not an eye  
 But is a-weary of thy common sight,  
 Save mine, which hath desired to see thee more,  
 90 Which now doth that I would not have it do,  
 Make blind itself with foolish tenderness  
*Prince* I shall hereafter, my thrice gracious lord,  
 Be more myself  
*King* For all the world  
 As thou art to this hour was Richard then,  
 When I from France set foot at Ravenspurgh,

And even as I was then is Percy now  
 Now by my sceptre and my soul to boot,  
 He hath more worthy interest to the state  
 Than thou the shadow of succession  
 For of no right, nor colour like to right, 100  
 He doth fill fields with harness in the realm,  
 Turns head against the lion's arméd jaws,  
 And, being no more in debt to years than thou,  
 Leads ancient lords and reverend bishops on  
 To bloody battles and to bruising arms  
 What never-dying honour hath he got  
 Against renownéd Douglas' whose high deeds,  
 Whose hot incursions and great name in arms  
 Holds from all soldiers chief majority,  
 And military title capital, 110  
 Through all the kingdoms that acknowledge Christ  
 Thrice hath this Hotspur, Mars in swathing clothes,  
 This infant warrior, in his enterprizes  
 Discomfited great Douglas, ta'en him once,  
 Enlargéd him and made a friend of him,  
 To fill the mouth of deep defiance up,  
 And shake the peace and safety of our throne  
 And what say you to this? Percy, Northumberland,  
 The Archbishop's grace of York, Douglas, Mortimer,  
 Capitulate against us and are up 120  
 But wherefore do I tell these news to thee?  
 Why, Harry, do I tell thee of my foes,  
 Which art my nearest and dearest enemy?  
 Thou that art like enough, through vassal fear,  
 Base inclination and the start of spleen,  
 To fight against me under Percy's pay,  
 To dog his heels and curtsy at his frowns,  
 To show how much thou art degenerate  
*Prince* Do not think so, you shall not find it so,

- 130 And God forgive them that so much have swayed  
Your majesty's good thoughts away from me!  
I will redeem all this on Percy's head,  
And in the closing of some glorious day  
Be bold to tell you that I am your son,  
When I will wear a garment all of blood,  
And stain my favours in a bloody mask,  
Which washed away shall scour my shame with it  
And that shall be the day, whene'er it lights,  
That this same child of honour and renown,  
140 This gallant Hotspur, this all-praised knight,  
And your unthought-of Harry chance to meet  
For every honour sitting on his helm  
Would they were multitudes, and on my head  
My shames redoubled! for the time will come,  
That I shall make this northern youth exchange  
His glorious deeds for my indignities  
Percy is but my factor, good my lord,  
To engross up glorious deeds on my behalf,  
And I will call him to so strict account  
150 That he shall render every glory up,  
Yea, even the slightest worship of his time,  
Or I will tear the reckoning from his heart  
This, in the name of God, I promise here,   
The which if He be pleased I shall perform,  
I do beseech your majesty may salve  
The long-grown wounds of my intemperance  
If not, the end of life cancels all bands,  
And I will die a hundred thousand deaths  
Ere break the smallest parcel of this vow  
160 *King* A hundred thousand rebels die in this—  
Thou shalt have charge and sovereign trust herein  
*Enter BLUNT*  
How now, good Blunt? thy looks are full of speed

*Blunt* So hath the business that I come to speak of  
 Lord Mortimer of Scotland hath sent word  
 That Douglas and the English rebels met  
 The eleventh of this month at Shrewsbury  
 A mighty and a fearful head they are,  
 If promises be kept on every hand,  
 As ever off'red foul play in a state

*King* The Earl of Westmoreland set forth to-day, 170  
 With him my son, Lord John of Lancaster,  
 For this advertisement is five days old  
 On Wednesday next, Harry, you shall set forward,  
 On Thursday, we ourselves will march our meeting  
 Is Bridgenorth, and, Harry, you shall march  
 Through Gloucestershire, by which account,  
 Our business valued, some twelve days hence  
 Our general forces at Bridgenorth shall meet  
 Our hands are full of business, let's away,  
 Advantage feeds him fat while men delay [they go 180

[3 3] *A room at the Boar's Head Tavern  
 in Eastcheap, early morning*

*Enter FALSTAFF (a truncheon hanging at his girdle)  
 and BARDOLPH*

*Falstaff* Bardolph, am I not fallen away vilely since  
 this last action? do I not bate? do I not dwindle? Why,  
 my skin hangs about me like an old lady's loose gown, I  
 am withered like an old apple-John. Well, I'll repent,  
 and that suddenly, while I am in some liking. I shall be  
 out of heart shortly, and then I shall have no strength  
 to repent. An I have not forgotten what the inside of a  
 church is made of, I am a peppercorn, a brewer's horse.  
 The inside of a church! Company, villainous company,  
 hath been the spoil of me 10

*Bardolph* Sir John, you are so fretful you cannot live long

*Falstaff* Why, there is it come, sing me a bawdy song, make me merry I was as virtuously given as a gentleman need to be, virtuous enough, swore little, diced not above seven times a week, went to a bawdy-house not above once in a quarter of an hour, paid money that I borrowed three or four times, lived well, and in good compass and now I live out of all order, out of all  
20 compass

*Bardolph* Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John

*Falstaff* Do thou amend thy face, and I'll amend my life thou art our admiral, thou bearest the lantern in the poop, but 'tis in the nose of thee thou art the Knight of the Burning Lamp

*Bardolph* Why, Sir John, my face does you no harm

*Falstaff* No, I'll be sworn—I make as good use of it  
30 as many a man doth of a death's-head or a memento mori I never see thy face but I think upon hell-fire, and Dives that lived in purple, for there he is in his robes, burning, burning If thou wert any way given to virtue, I would swear by thy face, my oath should be, 'by this fire, that's God's angel' But thou art altogether given over, and wert indeed, but for the light in thy face, the son of utter darkness When thou ran'st up Gad's Hill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no  
40 purchase in money O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern but the sack that thou hast drunk me would have bought me lights as good

cheap at the dearest chandler's in Europe I have maintained that salamander of yours with fire any time this two and thirty years, God reward me for it!

*Bardolph* 'Sblood, I would my face were in your belly!

*Falstaff* God-a-mercy! so should I be sure to be heart-50  
burned

*HOSTESS enters*

How now, Dame Partlet the hen! have you inquired yet who picked my pocket?

*Hostess* Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant The tithe of a hair was never lost in my house before

*Falstaff* Ye lie, hostess—Bardolph was shaved, and lost many a hair, and I'll be sworn my pocket was 60  
picked go to, you are a woman, go

*Hostess* Who, I? no, I defy thee God's light, I was never called so in mine own house before

*Falstaff* Go to, I know you well enough

*Hostess* No, Sir John, you do not know me, Sir John I know you, Sir John You owe me money, Sir John, and now you pick a quarrel to beguile me of it I bought you a dozen of shirts to your back

*Falstaff* Dowlas, filthy dowlas I have given them away to bakers' wives They have made bolters of 70  
them

*Hostess* Now, as I am a true woman, holland of eight shillings an ell! You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound

*Falstaff* He had his part of it, let him pay



*Hostess* He? alas, he is poor, he hath nothing

*Falstaff* How! poor? Look upon his face What call you rich? let them coin his nose, let them coin his cheeks  
80 I'll not pay a denier! What, will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark

*Hostess* O Jesu! I have heard the prince tell him, I know not how oft, that that ring was copper

*Falstaff* How! the prince is a Jack, a sneak-up 'Sblood, an he were here, I would cudgel him like a dog, if he would say so

*'Enter the PRINCE' and POINS, 'marching', single file, 'FALSTAFF meets' them 'playing upon his truncheon like a fife' They march together round the room, BARDOLPH falling in beside POINS*

*Falstaff* How now, lad! is the wind in that door,  
90 i'faith? must we all march?

*Bardolph* Yea, two and two, Newgate fashion

*Hostess* My lord, I pray you, hear me

*Prince* What say'st thou, Mistress Quickly? How doth thy husband? I love him well, he is an honest man

*Hostess* Good my lord, hear me

*Falstaff* Prithce, let her alone, and list to me

*Prince* What say'st thou, Jack?

*Falstaff* The other night I fell asleep here, behind the arras, and had my pocket picked This house is turned  
100 bawdy-house, they pick pockets

*Prince* What didst thou lose, Jack?

*Falstaff* Wilt thou believe me, Hal? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's

*Prince* A trifle, some eight-penny matter

*Hostess* So I told him, my lord, and I said I heard your grace say so and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is, and said he would cudgel you

*Prince* What! he did not?

110

*Hostess* There's neither faith, truth, nor womanhood in me else

*Falstaff* There's no more faith in thee than in a stewed prune, nor no more truth in thee than in a drawn fox—and for womanhood, Maid Marian may be the deputy's wife of the ward to thee Go, you thing, go

*Hostess* Say, what thing? what thing?

*Falstaff* What thing? why, a thing to thank God on

*Hostess* I am nothing to thank God on, I would thou shouldst know it I am an honest man's wife, and setting 120 thy knighthood aside, thou art a knave to call me so

*Falstaff* Setting thy womanhood aside, thou art a beast to say otherwise

*Hostess* Say, what beast, thou knave, thou?

*Falstaff* What beast? why, an otter

*Prince* An otter, Sir John! why an otter?

*Falstaff* Why? she's neither fish nor flesh, a man knows not where to have her

*Hostess* Thou art an unjust man in saying so, thou or any man knows where to have me, thou knave, thou! 130

*Prince* Thou say'st true, hostess, and he slanders thee most grossly

*Hostess* So he doth you, my lord, and said this other day you ought him a thousand pound

*Prince* Sirrah, do I owe you a thousand pound?

*Falstaff* A thousand pound, Hal? a million Thy love is worth a million, thou owest me thy love

*Hostess* Nay, my lord, he called you Jack, and said he would cudgel you

140 *Falstaff* Did I, Bardolph?

*Bardolph* Indeed, Sir John, you said so

*Falstaff* Yea, if he said my ring was copper

*Prince* I say 'tis copper Darest thou be as good as thy word now?

*Falstaff* Why, Hal, thou knowest, as thou art but man I dare, but as thou art prince I fear thee as I fear the roaring of the lion's whelp

*Prince* And why not as the lion?

*Falstaff* The lion himself is to be feared as the lion  
150 Dost thou think I'll fear thee as I fear thy father? nay, an I do, I pray God my girdle break

*Prince* O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty, in this bosom of thine—it is all filled up with guts and midriff Charge an honest woman with picking thy pocket! why, thou whorson, impudent, ambitious rascal, if there were anything in thy pocket but tavern-reckonings, memorandums of bawdy-houses, and one poor pennyworth of sugar-candy to make thee long-  
160 winded—if thy pocket were enriched with any other injuries but these, I am a villain And yet you will stand to it, you will not pocket up wrong! Art thou not ashamed?

*Falstaff* Dost thou hear, Hal? thou knewest in the state of innocency Adam fell, and what should poor Jack Falstaff do in the days of villainy? Thou seest I have more flesh than another man, and therefore more frailty You confess then, you picked my pocket?

*Prince* It appears so by the story

170 *Falstaff* Hostess, I forgive thee Go, make ready breakfast, love thy husband, look to thy servants, cherish thy guests Thou shalt find me tractable to any honest reason, thou seest I am pacified still Nay, prithee, be

gone [*Hostess goes*] Now Hal, to the news at court for the robbery, lad, how is that answered?

*Prince* O, my sweet beef, I must still be good angel to thee The money is paid back again

*Falstaff* O, I do not like that paying back, 'tis a double labour

*Prince* I am good friends with my father, and may 180 do any thing

*Falstaff* Rob me the exchequer the first thing thou doest, and do it with unwashed hands too

*Bardolph* Do, my lord

*Prince* I have procured thee, Jack, a charge of foot

*Falstaff* I would it had been of horse Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided Well, God be thanked for these rebels, they offend none but the virtuous, I laud them, I praise them 190

*Prince* Bardolph—

*Bardolph* My lord

*Prince* Go bear this letter to Lord John of Lancaster, to my brother John, this to my Lord of Westmoreland Go, Poin, to horse, to horse, for thou and I

Have thirty miles to ride yet ere dinner time

Jack, meet me to-morrow in the Temple hall at two o'clock in the afternoon

There shalt thou know thy charge, and there receive

Money and order for their furniture 200

The land is burning, Percy stands on high,

And either we or they must lower lie

[*he follows Bardolph and Poin*]

*Falstaff* Rare words! brave world! Hostess, my breakfast, come!

O, I could wish this tavern were my drum [*he goes*]

[4 1] *A tent in the rebel camp near Shrewsbury*

*HOTSPUR, WORCESTER, and DOUGLAS*

*Hotspur* Well said, my noble Scot! If speaking truth  
In this fine age were not thought flattery,  
Such attribution should the Douglas have,  
As not a soldier of this season's stamp  
Should go so general current through the world  
By God, I cannot flatter, I do defy  
The tongues of soothers, but a braver place  
In my heart's love hath no man than yourself  
Nay, task me to my word, approve me, lord  
10 *Douglas* Thou art the king of honour  
No man so potent breathes upon the ground  
But I will beard him

*Hotspur* Do so, and 'tis well

*'Enter one with letters'*

What letters hast thou there?—I can but thank you

*Messenger* These letters come from your father—

*Hotspur* Letters from him! why comes he not himself?

*Messenger* He cannot come, my lord, he is  
grievous sick

*Hotspur* 'Zounds! how has he the leisure to be sick  
In such a jangling time? Who leads his power?

Under whose government come they along?

20 *Messenger* His letters bear his mind, not I, my lord

*Worcester* I prithee, tell me, doth he keep his bed?

*Messenger* He did, my lord, four days ere I set forth,  
And at the time of my departure thence

He was much feared by his physicians

*Worcester* I would the state of time had first  
been whole,

Ere he by sickness had been visited

His health was never better worth than now

*Hotspur* Sick now! droop now! this sickness doth infect  
The very life-blood of our enterprise,  
'Tis catching hither, even to our camp 30  
He writes me here that inward sickness—  
And that his friends by deputation could not  
So soon be drawn, nor did he think it meet  
To lay so dangerous and dear a trust  
On any soul removed but on his own  
Yet doth he give us bold advertisement  
That with our small conjunction we should on,  
To see how fortune is disposed to us  
For as he writes there is no quailing now,  
Because the king is certainly possessed 40  
Of all our purposes What say you to it?

*Worcester* Your father's sickness is a main to us

*Hotspur* A perilous gash, a very limb lopped off—  
And yet, in faith, it is not His present want  
Seems more than we shall find it were it good  
To set the exact wealth of all our states  
All at one cast? to set so rich a main  
On the nice hazard of one doubtful hour?  
It were not good, for therein should we read  
The very bottom and the soul of hope, 50  
The very list, the very utmost bound  
Of all our fortunes

*Douglas* Faith, and so we should  
Where now remains a sweet reversion,  
We may boldly spend upon the hope of what  
Is to come in

A comfort of retirement lives in this

*Hotspur* A rendezvous, a home to fly unto,  
If that the devil and mischance look big  
Upon the maidenhead of our affairs

*Worcester* But yet I would your father had been here 60

The quality and hair of our attempt  
 Brooks no division It will be thought,  
 By some that know not why he is away,  
 That wisdom, loyalty, and mere dislike  
 Of our proceedings kept the earl from hence  
 And think how such an apprehension  
 May turn the tide of fearful faction,  
 And breed a kind of question in our cause  
 For well you know we of the off'ring side  
 70 Must keep aloof from strict abatement,  
 And stop all sight-holes, every loop from whence  
 The eye of reason may pry in upon us  
 This absence of your father's draws a curtain  
 That shows the ignorant a kind of fear  
 Before not dreamt of

*Hotspur* You strain too far  
 I rather of his absence make this use—  
 It lends a lustre and more great opinion,  
 A larger dare to our great enterprise,  
 Than if the earl were here, for men must think,  
 80 If we without his help can make a head  
 To push against a kingdom, with his help  
 We shall o'erturn it topsy-turvy down  
 Yet all goes well, yet all our joints are whole  
*Douglas* As heart can think There is not such a word  
 Spoke of in Scotland as this term of fear

*SIR RICHARD VERNON enters the tent*

*Hotspur* My cousin Vernon! welcome, by my soul  
*Vernon* Pray God, my news be worth a welcome, lord  
 The Earl of Westmoreland, seven thousand strong,  
 Is marching hitherwards, with him Prince John  
 90 *Hotspur* No harm—what more?  
*Vernon* And further, I have learned,

The king himself in person is set forth,  
 Or hitherwards intended speedily,  
 With strong and mighty preparation  
*Hotspur* He shall be welcome too where is his son,  
 The nimble-footed madcap Prince of Wales,  
 And his comrades, that daff the world aside,  
 And bid it pass?

*Vernon* All furnished, all in arms,  
 †All plumed like estridges that wing the wind,  
 Barded like eagles having lately bathed,  
 Glittering in golden coats like images, 100  
 As full of spirit as the month of May,  
 And gorgeous as the sun at midsummer,  
 Wanton as youthful goats, wild as young bulls  
 I saw young Harry with his beaver on,  
 His cushions on his thighs, gallantly armed,  
 Rise from the ground like feathered Mercury,  
 And vaulted with such ease into his seat,  
 As if an angel dropped down from the clouds,  
 To turn and wind a fiery Pegasus,  
 And witch the world with noble horsemanship 110

*Hotspur* No more, no more! worse than the sun  
 in March,  
 This praise doth nourish agues Let them come,  
 They come like sacrifices in their trim,  
 And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them  
 The mailed Mars shall on his altar sit,  
 Up to the ears in blood I am on fire  
 To hear this rich reprisal is so nigh,  
 And yet not ours Come, let me taste my horse,  
 Who is to bear me like a thunderbolt 120  
 Against the bosom of the Prince of Wales  
 Harry to Harry shall, hot horse to horse,



Meet and ne'er part till one drop down a corse  
O, that Glendower were come!

*Vernon* There is more news

I learned in Worcester, as I rode along,

He cannot draw his power this fourteen days

*Douglas* That's the worst tidings that I hear of yet

*Worcester* Ay, by my faith, that bears a frosty sound

*Hotspur* What may the king's whole battle reach unto?

130 *Vernon* To thirty thousand

*Hotspur* Forty let it be!

My father and Glendower being both away,

The powers of us may serve so great a day

Come, let us take a muster speedily—

Doomsday is near—die all, die merrily

*Douglas* Talk not of dying, I am out of fear

Of death or death's hand for this one half year

[*they hurry from the tent*]

[4 2] *A highway near Coventry*

*Enter FALSTAFF, in quilted leather jack-coat and with a pistol-case slung at his belt, talking with BARDOLPH*

*Falstaff* Bardolph, get thee before to Coventry fill me a bottle of sack, our soldiers shall march through We'll to Sutton Co's fil' to-night [*he gives him a bottle*]

*Bardolph* Will you give me money, captain?

*Falstaff* Lay out, lay out

*Bardolph* This bottle makes an angel

*Falstaff* An if it do, take it for thy labour—and if it make twenty, take them all, I'll answer the coinage Bid my lieutenant Peto meet me at town's end

10 *Bardolph* I will, captain Farewell [*he goes*]

*Falstaff* If I be not ashamed of my soldiers, I am a soused gurnet I have misused the king's press damnably

I have got in exchange of a hundred and fifty soldiers three hundred and odd pounds. I press me none but good householders, yeomen's sons, inquire me out contracted bachelors, such as had been asked twice on the banns, such a commodity of warm slaves, as had as lieve hear the devil as a drum, such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts 20 in their bellies no bigger than pins' heads, and they have bought out their services, and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies—slaves as ragged as Lazarus in the painted cloth, where the Glutton's dogs licked his sores, and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters, and ostlers trade-fallen, the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old fazed ancient, and 30 such have I to fill up the rooms of them as have bought out their services, that you would think that I had a hundred and fifty tattered prodigals, lately come from swine-keeping, from eating draff and husks. A mad fellow met me on the way, and told me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat nay, and the villains march wide betwixt the legs as if they had gyves on, for indeed I had the most of them out of prison. There's 40 not a shirt and a half in all my company, and the half shirt is two napkins tacked together and thrown over the shoulders like a herald's coat without sleeves, and the shirt, to say the truth, stolen from my host at Saint Alban's or the red-nose innkeeper of Daventry. But that's all one, they'll find linen enough on every hedge

*Prince HENRY and WESTMORELAND come up from behind*

*Prince* How now, blown Jack? how now, quilt?

*Falstaff* What, Hal? how now, mad wag? what a devil dost thou in Warwickshire?—My good Lord of  
50 Westmoreland, I cry you mercy I thought your honour  
had already been at Shrewsbury

*Westmoreland* Faith, Sir John, 'tis more than time  
that I were there, and you too, but my powers are there  
already The king, I can tell you, looks for us all, we  
must away all night

*Falstaff* Tut, never fear me, I am as vigilant as a cat  
to steal cream

*Prince* I think, to steal cream indeed, for thy theft  
hath already made thee butter But tell me, Jack, whose  
60 fellows are these that come after?

*Falstaff* [*proud*] Mine, Hal, mine

*Prince* I did never see such pitiful rascals

*Falstaff* Tut, tut, good enough to toss, food for  
powder, food for powder—they'll fill a pit as well as  
better, tush, man, mortal men, mortal men

*Westmoreland* Ay, but, Sir John, methinks they are  
exceeding poor and bare too beggarly

*Falstaff* Faith, for their poverty, I know not where  
they had that, and for their bareness I am sure they  
70 never learned that of me

*Prince* No, I'll be sworn, unless you call three  
fingers in the ribs, bare But, sirrah, make haste Percy  
is already in the field [*he goes*]

*Falstaff* What, is the king encamped?

*Westmoreland* He is, Sir John I fear we shall stay  
too long [*he hurries forward*]

*Falstaff* Well,

To the latter end of a fray and the beginning of a feast  
Fits a dull fighter and a keen guest [*he follows*]

[4 3] *The rebel camp near Shrewsbury*

*Enter HOTSPUR, WORCESTER, DOUGLAS, and  
VERNON*

*Hotspur* We'll fight with him to-night

*Worcester* It may not be

*Douglas* You give him then advantage

*Vernon* Not a whit

*Hotspur* Why say you so? looks he not for supply?

*Vernon* So do we

*Hotspur* His is certain, ours is doubtful

*Worcester* Good cousin, be advised, stir not to-night

*Vernon* Do not, my lord

*Douglas* You do not counsel well,

You speak it out of fear and cold heart

*Vernon* Do me no slander, Douglas By my life,

And I dare well maintain it with my life,

If well-respected honour bid me on, 10

I hold as little counsel with weak fear

As you, my lord, or any Scot that this day lives

Let it be seen to-morrow in the battle,

Which of us fears

*Douglas* Yea, or to-night

*Vernon* Content

*Hotspur* To-night, say I

*Vernon* Come, come, it may not be I wonder much,

Being men of such great leading as you are,

That you foresee not what impediments

Drag back our expedition Certain horse

Of my cousin Vernon's are not yet come up, 20

Your uncle Worcester's horse came but to-day,

And now their pride and mettle is asleep,

Their courage with hard labour tame and dull,

That not a horse is half the half himself

*Hotspur* So are the horses of the enemy  
In general, journey-bated and brought low  
The better part of ours are full of rest

*Worcester* The number of the king exceedeth ours  
For God's sake, cousin, stay till all come in

[*the trumpet sounds a parley*]

*SIR WALTER BLUNT comes up*

30 *Blunt* I come with gracious offers from the king,  
If you vouchsafe me hearing and respect

*Hotspur* Welcome, Sir Walter Blunt, and would  
to God,

You were of our determination!

Some of us love you well, and even those some  
Envy your great deservings and good name,  
Because you are not of our quality,  
But stand against us like an enemy

*Blunt* And God defend but still I should stand so,  
So long as out of limit and true rule

40 You stand against anointed majesty  
But to my charge The king hath sent to know  
The nature of your griefs, and whereupon  
You conjure from the breast of civil peace  
Such bold hostility, teaching his dutious land  
Audacious cruelty If that the king  
Have any way your good deserts forgot,  
Which he confesseth to be manifold,

He bids you name your griefs, and with all speed  
You shall have your desires with interest,

50 And pardon absolute for yourself and these  
Herein misled by your suggestion

*Hotspur* The king is kind, and well we know the king  
Knows at what time to promise, when to pay  
My father and my uncle and myself

Did give him that same royalty he wears  
And when he was not six and twenty strong,  
Sick in the world's regard, wretched and low,  
A poor unminded outlaw sneaking home,  
My father gave him welcome to the shore,  
And when he heard him swear and vow to God 60  
He came but to be Duke of Lancaster,  
To sue his livery and beg his peace  
With tears of innocency and terms of zeal,  
My father, in kind heart and pity moved,  
Swore him assistance and performed it too  
Now when the lords and barons of the realm  
Perceived Northumberland did lean to him,  
The more and less came in with cap and knee,  
Met him in boroughs, cities, villages,  
Attended him on bridges, stood in lanes, 70  
Laid gifts before him, proffered him their oaths,  
Gave him their heirs as pages, followed him  
Even at the heels in golden multitudes  
He presently, as greatness knows itself,  
Steps me a little higher than his vow  
Made to my father while his blood was poor  
Upon the naked shore at Ravenspurgh,  
And now, forsooth, takes on him to reform  
Some certain edicts and some strait decrees  
That lie too heavy on the commonwealth, 80  
Cries out upon abuses, seems to weep  
Over his country's wrongs, and by this face,  
This seeming brow of justice, did he win  
The hearts of all that he did angle for,  
Proceeded further—cut me off the heads  
Of all the favourites that the absent king  
In deputation left behind him here,  
When he was personal in the Irish war

*Blunt* 'Tut, I came not to hear this

*Hotspur* - Then to the point

- 90 In short time after he deposed the king,  
 Soon after that deprived him of his life,  
 And in the neck of that tasked the whole state,  
 To make that worse, suffered his kinsman March  
 (Who is, if every owner were well placed,  
 Indeed his king) to be engaged in Wales  
 There without ransom to lie forfeited,  
 Disgraced me in my happy victories,  
 Sought to entrap me by intelligence,  
 Rated mine uncle from the council-board,  
 100 In rage dismissed my father from the court,  
 Broke oath on oath, committed wrong on wrong,  
 And in conclusion drove us to seek out  
 This head of safety, and withal to pry  
 Into his title, the which we find  
 Too indirect for long continuance

*Blunt* Shall I return this answer to the king?

*Hotspur* Not so, Sir Walter We'll withdraw awhile,  
 Go to the king, and let there be impawned  
 Some surty for a safe return again,

- 110 And in the morning early shall mine uncle  
 Bring him our purposes—and so farewell

*Blunt* I would you would accept of grace and love

*Hotspur* And may be so we shall

*Blunt*

Pray God you do

[*they withdraw*]

[4 4] *York* A room in the Archbishop's palace

*The ARCHBISHOP of YORK, and SIR MICHAEL*

*Archbishop* Hie, good Sir Michael, bear this  
sealed brief

With winged haste to the lord marshal,  
This to my cousin Scroop, and all the rest  
To whom they are directed If you knew  
How much they do import, you would make haste.

*Sir Michael* My good lord,

I guess their tenour

*Archbishop* Like enough you do  
'To-morrow, good Sir Michael, is a day  
Wherein the fortune of ten thousand men  
Must bide the touch, for, sir, at Shrewsbury, 10  
As I am truly given to understand,  
The king with mighty and quick-raised power  
Meets with Lord Harry and I fear, Sir Michael,  
What with the sickness of Northumberland,  
Whose power was in the first proportion,  
And what with Owen Glendower's absence thence,  
Who with them was a rated sinew too,  
And comes not in, o'er-ruled by prophecies,  
I fear the power of Percy is too weak  
To wage an instant trial with the king 20

*Sir Michael* Why, my good lord, you need not fear,  
There is the Douglas and Lord Mortimer

*Archbishop* No, Mortimer is not there

*Sir Michael* But there is Mordake, Vernon, Lord

Harry Percy,

And there is my Lord of Worcester, and a head  
Of gallant warriors, noble gentlemen

*Archbishop* And so there is but yet the king hath drawn



The special head of all the land together—  
 The Prince of Wales, Lord John of Lancaster,  
 30 The noble Westmoreland and warlike Blunt,  
 And many mo corrivals and dear men  
 Of estimation and command in arms

*Sir Michael* Doubt not, my lord, they shall be  
 well opposed

*Archbishop* I hope no less, yet needful 'tis to fear  
 And, to prevent the worst, Sir Michael, speed  
 For if Lord Percy thrive not, ere the king  
 Dismiss his power, he means to visit us,  
 For he hath heard of our confederacy,  
 And 'tis but wisdom to make strong against him  
 40 Therefore, make haste I must go write again  
 To other friends, and so farewell, Sir Michael

[*they go*]

[5 1] *The King's camp near Shrewsbury*

*Enter the KING, Prince HENRI (his helm fluttering  
 with ostrich-feathers), LORD JOHN of LANCASTER,  
 SIR WALTER BLUNT, and FALSTAFF*

*King* How bloodily the sun begins to peer  
 Above yon busky hill! the day looks pale  
 At his distemp'rature

*Prince* The southern wind  
 Doth play the trumpet to his purposes,  
 And by his hollow whistling in the leaves  
 Foretells a tempest and a blust'ring day

*King* Then with the losers let it sympathise,  
 For nothing can seem foul to those that win

[*'the trumpet sounds'*]

*Enter WORCESTER and VERNON*

How now, my Lord of Worcester? 'tis not well

That you and I should meet upon such terms 10  
As now we meet You have deceived our trust,  
And made us doff our easy robes of peace,  
To crush our old limbs in ungentle steel  
This is not well, my lord, this is not well  
What say you to it? will you again unknot  
This churlish knot of all-abhorred wai?  
And move in that obedient orb again  
Where you did give a fair and natural light,  
And be no more an exhaled metcor,  
A prodigy of fear, and a portent 20  
Of broachéd mischief to the unborn times?

*Worcester* Hear me, my liege  
For mine own part, I could be well content  
To entertain the lag-end of my life  
With quiet hours, for I do protest  
I have not sought the day of this dislike

*King* You have not sought it! how comes it then?

*Falstaff* Rebellion lay in his way and he found it

*Prince* Peace, chewet, peace!

*Worcester* It pleased your majesty to turn your looks 30  
Of favour from myself and all our house,  
And yet I must remember you, my lord,  
We were the first and dearest of your friends  
For you my staff of office did I break  
In Richard's time, and posted day and night  
To meet you on the way, and kiss your hand,  
When yet you were in place and in account  
Nothing so strong and fortunate as I  
It was myself, my brother, and his son,  
That brought you home, and boldly did outdare 40  
The dangers of the time You swore to us,  
And you did swear that oath at Doncaster,  
That you did nothing purpose 'gainst the state,

Nor claim no further than your new-fall'n right,  
The seat of Gaunt, dukedom of Lancaster  
To this we swore our aid But in short space  
It rained down fortune show'ring on your head,  
And such a flood of greatness fell on you,  
What with our help, what with the absent king,  
50 What with the injuries of a wanton time,  
The seeming sufferances that you had borne,  
And the contrarious winds that held the king  
So long in his unlucky Irish wars  
That all in England did repute him dead  
And from this swarm of fair advantages  
You took occasion to be quickly wooed  
To gripe the general sway into your hand,  
Forgot your oath to us at Doncaster,  
And being fed by us you used us so  
60 As that ungentle gull, the cuckoo's bird,  
Useth the sparrow—did oppress our nest,  
Grew by our feeding to so great a bulk  
That even our love durst not come near your sight  
For fear of swallowing, but with nimble wing  
We were enforced for safety sake to fly  
Out of your sight and raise this present head,  
Whereby we stand opposed by such means  
As you yourself have forged against yourself,  
By unkind usage, dangerous countenance,  
70 And violation of all faith and troth  
Sworn to us in your younger enterprise  
*King* These things indeed you have articulate,  
Proclaimed at market-crosses, read in churches,  
To face the garment of rebellion  
With some fine colour that may please the eye  
Of fickle changelings and poor discontents,  
Which gape and rub the elbow at the news

Of hurly burly innovation  
 And never yet did insurrection want  
 Such water-colours to impaint his cause, 80  
 Nor moody beggars starving for a time  
 Of pellmell havoc and confusion

*Prince* In both our armies there is many a soul  
 Shall pay full dearly for this encounter,  
 If once they join in trial Tell your nephew,  
 The Prince of Wales doth join with all the world  
 In praise of Henry Percy By my hopes,  
 This present enterprise set off his head,  
 I do not think a braver gentleman,  
 More active-valiant or more valiant-young, 90  
 More daring or more bold, is now alive  
 To grace this latter age with noble deeds  
 For my part, I may speak it to my shame,  
 I have a truant been to chivalry,  
 And so I hear he doth account me too,  
 Yet thus before my father's majesty—  
 I am content that he shall take the odds  
 Of his great name and estimation,  
 And will, to save the blood on either side,  
 Try fortune with him in a single fight 100

*King* And, Prince of Wales, so dare we venture thee,  
 Albeit considerations infinite  
 Do make against it No, good Worcester, no,  
 We love our people well—even those we love  
 That are misled upon your cousin's part—  
 And will they take the offer of our grace,  
 Both he, and they, and you, yea, every man  
 Shall be my friend again and I'll be his  
 So tell your cousin, and bring me word  
 What he will do But if he will not yield, 110  
 Rebuke and dread correction wait on us,

And they shall do their office So, be gone,  
 We will not now be troubled with reply  
 We offer fair, take it advisedly

*[Worcester and Vernon go]*

*Prince* It will not be accepted, on my life  
 The Douglas and the Hotspur both together  
 Are confident against the world in arms

*King* Hence, therefore, every leader to his charge,  
 For on their answer will we set on them,  
 120 And God befriend us, as our cause is just!

*[they disperse to their commands, Falstaff plucks  
 the Prince by the sleeve as he turns away]*

*Falstaff* Hal, if thou see me down in the battle and  
 bestride me, so, 'tis a point of friendship

*Prince* Nothing but a colossus can do thee that  
 friendship Say thy prayers, and farewell

*Falstaff* I would 'twere bed time, Hal, and all well

*Prince* Why, thou owest God a death

*[he hurries off]*

*Falstaff* 'Tis not due yet, I would be loath to pay him  
 before his day What need I be so forward with him  
 that calls not on me? Well, 'tis no matter, honour pricks  
 130 me on Yea, but how if honour prick me off when I  
 come on? how then? can honour set to a leg? no—or an  
 arm? no—or take away the grief of a wound? no  
 Honour hath no skill in surgery then? no What is  
 honour? a word What is in that word honour? what is  
 that honour? air A trim reckoning! Who hath it?  
 he that died a-Wednesday Doth he feel it? no Doth  
 he hear it? no 'Tis insensible then? yea, to the dead  
 But will it not live with the living? no Why? Detraction  
 will not suffer it Therefore I'll none of it Honour is  
 140 a mere scutcheon—and so ends my catechism *[he goes]*

[5 2] *A plain near the rebel camp*

*WORCESTER and VERNON approach, returning from the King*

*Worcester* O, no, my nephew must not know,  
Sir Richard,

The liberal and kind offer of the king

*Vernon* 'Twere best he did

*Worcester* Then are we all undone

It is not possible, it cannot be,

The king should keep his word in loving us

He will suspect us still, and find a time

To punish this offence in other faults

Supposition all our lives shall be stuck full

Of eyes,

For treason is but trusted like the fox,

10

Who, ne'er so tame, so cherished and locked up,

Will have a wild trick of his ancestors

Look how we can, or sad or merrily,

Interpretation will misquote our looks,

And we shall feed like oxen at a stall,

The better cherished still the nearer death

My nephew's trespass may be well forgot,

It hath the excuse of youth and heat of blood,

And an adopted name of privilege—

A hare-brained Hotspur, governed by a spleen

20

All his offences live upon my head

And on his father's We did train him on,

And his corruption being ta'en from us,

We as the spring of all shall pay for all

Therefore, good cousin, let not Harry know,

In any case, the offer of the king

*Vernon* Deliver what you will, I'll say 'tis so.

Here comes your cousin

*HOTSPUR and DOUGLAS, with officers  
and soldiers come to meet them*

*Hotspur* My uncle is returned  
30 Deliver up my Lord of Westmoreland  
Uncle, what news?

*Worcester* The king will bid you battle presently

*Douglas* Defy him by the Lord of Westmoreland

*Hotspur* Lord Douglas, go you and tell him so

*Douglas* Marry, and shall, and very willingly

[*he goes*]

*Worcester* There is no seeming mercy in the king

*Hotspur* Did you beg any? God forbid!

*Worcester* I told him gently of our grievances,  
Of his oath-breaking—which he mended thus,  
40 By now forswearing that he is forsworn  
He calls us rebels, traitors, and will scourge  
With haughty arms this hateful name in us

*DOUGLAS returns*

*Douglas* Arm, gentlemen, to arms! for I have thrown  
A brave defiance in King Henry's teeth,  
And Westmoreland that was engaged did bear it,  
Which cannot choose but bring him quickly on

*Worcester* The Prince of Wales stepped forth before  
the king,

And, nephew, challenged you to single fight

*Hotspur* O, would the quarrel lay upon our heads,  
50 And that no man might draw short breath to-day  
But I and Harry Monmouth! Tell me, tell me,  
How showed his tasking? seemed it in contempt?

*Vernon* No, by my soul I never in my life  
Did hear a challenge urged more modestly,  
Unless a brother should a brother dare

To gentle exercise and proof of arms  
 He gave you all the duties of a man,  
 Trimmed up your praises with a princely tongue,  
 Spoke your deservings like a chronicle,  
 Making you ever better than his praise 60  
 By still dispraising praise valued with you,  
 And, which became him like a prince indeed,  
 He made a blushing cital of himself,  
 And chid his truant youth with such a grace,  
 As if he mast'rd there a double spirit  
 Of teaching and of learning instantly  
 There did he pause But let me tell the world,  
 If he outlive the envy of this day,  
 England did never owe so sweet a hope,  
 So much misconstrued in his wantonness 70  
*Hotspur* Cousin, I think thou art enamoured  
 Upon his follies Never did I hear  
 Of any prince so wild a liberty  
 But be he as he will, yet once ere night  
 I will embrace him with a soldier's arm,  
 That he shall shrink under my courtesy  
 Arm, arm, with speed—and, follows, soldiers, friends,  
 Better consider what you have to do  
 Than I, that have not well the gift of tongue,  
 Can lift your blood up with persuasion 80

*A messenger comes up*

*Messenger* My lord, here are letters for you  
*Hotspur* I cannot read them now  
 O gentlemen, the time of life is short!  
 To spend that shortness basely were too long,  
 If life did ride upon a dial's point,  
 Still ending at the arrival of an hour  
 An if we live, we live to tread on kings,



If die, brave death, when princes die with us!  
 Now, for our consciences, the arms are fair,  
 90 When the intent of bearing them is just

*Another messenger hurries up*

*Messenger* My lord, prepare, the king comes  
 on apace

*Hotspur* I thank him that he cuts me from my tale,  
 For I profess not talking—only this,  
 Let each man do his best And here draw I  
 A sword, whose temper I intend to stain  
 With the best blood that I can meet withal  
 In the adventure of this perilous day  
 Now, Esperance! Percy! and set on  
 Sound all the lofty instruments of war,  
 100 And by that music let us all embrace,  
 For, heaven to earth, some of us never shall  
 A second time do such a courtesy  
 [*'The trumpets sound' 'They embrace,'*  
*and depart in haste to arm*]

[5 3] *'The king enters with his power' and marches  
 past 'Alarum to battle' Then enter DOUGLAS and SIR  
 WALTER BLUNT' (disguised as the king) fighting, they  
 pause*

*Blunt* What is thy name, that in the battle thus  
 Thou crossest me? what honour dost thou seek  
 Upon my head?

*Douglas* Know then, my name is Douglas,  
 And I do haunt thee in the battle thus  
 Because some tell me that thou art a king

*Blunt* They tell thee true

*Douglas* The Lord of Stafford dear to-day hath bought  
 Thy likeness, for instead of thee, King Harry,

This sword hath ended him So shall it thee,  
Unless thou yield thee as my prisoner 10

*Blunt* I was not born a yielder, thou proud Scot,  
And thou shalt find a king that will revenge  
Lord Stafford's death

[*'They fight, Douglas kills Blunt'*

*HOTSPUR comes up*

*Hotspur* O Douglas, hadst thou fought at

Holmedon thus,

I never had triumphed upon a Scot

*Douglas* All's done, all's won! here breathless lies  
the king

*Hotspur* Where?

*Douglas* Here

*Hotspur* This, Douglas? no, I know this face full well  
A gallant knight he was, his name was Blunt, 20  
Semblably furnished like the king himself

*Douglas* A fool go with thy soul, whither it goes!  
A borrowed title hast thou bought too dear  
Why didst thou tell me that thou wert a king?

*Hotspur* The king hath many marching in his coats

*Douglas* Now, by my sword, I will kill all his coats,  
I'll murder all his wardrobe, piece by piece,  
Until I meet the king

*Hotspur* Up, and away!

Our soldiers stand full fairly for the day

[*they rejoin the forces*

*'Alarum Enter FALSTAFF, solus'*

*Falstaff* Though I could 'scape shot-free at London, 30  
I fear the shot here, here's no scoring but upon the pate  
Soft! who are you? Sir Walter Blunt—there's honour  
for you! here's no vanity! I am as hot as molten lead,

and as heavy too God keep lead out of me! I need no more weight than mine own bowels I have led my ragamuffins where they are peppered, there's not three of my hundred and fifty left alive, and they are for the town's end, to beg during life But who comes here?

*Prince HENRY approaches*

*Prince* What, stand'st thou idle here? lend me thy sword

40 Many a nobleman lies stark and stiff  
Under the hoofs of vaunting enemies,  
whose deaths are yet unrevenged I prithee, lend me thy sword

*Falstaff* O Hal, I prithee, give me leave to breathe awhile Turk Gregory never did such deeds in arms as I have done this day  
I have paid Percy, I have made him sure

*Prince* He is, indeed, and living to kill thee  
I prithee, lend me thy sword

50 *Falstaff* Nay, before God, Hal, if Percy be alive, thou get'st not my sword, but take my pistol if thou wilt

*Prince* Give it me What, is it in the case?

*Falstaff* Ay, Hal, 'tis hot, 'tis hot There's that will sack a city

*[The Prince draws it out and finds it to be a bottle of sack]*

*Prince* What, is it a time to jest and dally now?

*[he throws the bottle at him, and goes]*

*Falstaff* Well, if Percy be alive, I'll pierce him  
[aside] If he do come in my way, so If he do not, if I come in his willingly, let him make a carbonado of me  
I like not such grinning honour as Sir Walter hath Give  
60 me life, which if I can save, so, if not, honour comes  
unlooked for, and there's an end *[he goes]*

[5 4] *'Alarm, excursions Enter the KING, the PRINCE', wounded in the cheek, 'LORD JOHN of LANCASTER, and EARL of WESTMORELAND'*

*King* I prithee,

Harry, withdraw thyself, thou bleedest too much

Lord John of Lancaster, go you with him

*Lancaster* Not I, my lord, unless I did bleed too

*Prince* I beseech your majesty, make up,

Lest your retirement do amaze your friends

*King* I will do so My Lord of Westmoreland,

lead him to his tent

*Westmoreland* Come, my lord, I'll lead you to your tent

*Prince* Lead me, my lord? I do not need your help, 10

And God forbid a shallow scratch should drive

The Prince of Wales from such a field as this,

Where stained nobility lies trodden on,

And rebels' arms triumph in massacres!

*Lancaster* We breathe too long Come, cousin

Westmoreland,

Our duty this way lies, for God's sake, come

[*Lancaster and Westmoreland hurry forward*]

*Prince* By God, thou hast deceived me, Lancaster,

I did not think thee lord of such a spirit

Before, I loved thee as a brother, John,

But now, I do respect thee as my soul

20

*King* I saw him hold Lord Percy at the point,

With lustier maintenance than I did look for

Of such an ungrown warrior

*Prince* O, this boy

Lends mettle to us all!

[*he follows*]

*DOUGLAS appears from another part of the field*

*Douglas* Another king! they grow like Hydra's heads

I am the Douglas, fatal to all those

That wear those colours on them What art thou,  
That counterfeit'st the person of a king?

*King* The king himself, who, Douglas, grieves  
at heart

30 So many of his shadows thou hast met,  
And not the very king I have two boys  
Sick Percy and thyself about the field,  
But seeing thou fall'st on me so luckily  
I will assay thee so, defend thyself

*Douglas* I fear thou art another counterfeit,  
And yet in faith thou bear'st thee like a king,  
But mine I am sure thou art, whoe'er thou be,  
And thus I win thee

[ *They fight The King being in danger,  
enter Prince of Wales'*

*Prince* Hold up thy head, vile Scot, or thou art like  
40 Never to hold it up again! the spirits  
Of valiant Shirley, Stafford, Blunt, are in my arms  
It is the Prince of Wales that threatens thee,  
Who never promiseth but he means to pay

[*they fight, Douglas fleeth'*

Cheerly, my lord, how fares your grace?  
Sir Nicholas Gawsey hath for succour sent,  
And so hath Clifton—I'll to Clifton straight

*King* Stay, and breathe awhile  
Thou hast redeemed thy lost opinion,  
And showed thou mak'st some tender of my life,  
50 In this fair rescue thou hast brought to me

*Prince* O God! they did me too much injury  
That ever said I heark'ned for your death  
If it were so, I might have let alone  
The insulting hand of Douglas over you,  
Which would have been as speedy in your end  
As all the poisonous potions in the world,

And saved the treacherous labour of your son

*King* Make up to Clifton, I'll to Sir Nicholas Gawsey  
[*he goes*]

*HOTSPUR comes up*

*Hotspur* If I mistake not, thou art Harry Monmouth

*Prince* Thou speak'st as if I would deny my name 60

*Hotspur* My name is Harry Percy

*Prince* Why, then I see

A very valiant rebel of the name

I am the Prince of Wales, and think not, Percy,

To share with me in glory any more

Two stars keep not their motion in one sphere,

Nor can one England brook a double reign,

Of Harry Percy and the Prince of Wales

*Hotspur* Nor shall it, Harry, for the hour is come

To end the one of us, and would to God

Thy name in arms were now as great as mine! 70

*Prince* I'll make it greater ere I part from thee,

And all the budding honours on thy crest

I'll crop, to make a garland for my head

*Hotspur* I can no longer brook thy vanities  
[*'they fight'*]

*FALSTAFF draws near*

*Falstaff* Well said, Hal! to it, Hal! Nay, you shall  
find no boy's play here, I can tell you

*DOUGLAS returns, 'he fighteth with FALSTAFF', who  
'falls down as if he were dead', he passes on HOTSPUR  
is wounded, and falls*

*Hotspur* O, Harry, thou hast robbed me of my youth!

I better brook the loss of brittle life

Than those proud titles thou hast won of me

They wound my thoughts worse than thy sword my flesh 80

But thought's the slave of life, and life time's fool,  
 And time that takes survey of all the world  
 Must have a stop O, I could prophesy,  
 But that the earthy and cold hand of death  
 Lies on my tongue no, Percy, thou art dust,  
 And food for—

[*he dies*]

*Prince* For worms, brave Percy Fare thee well,  
 great heart!

Ill-weaved ambition, how much art thou shrunk!  
 When that this body did contain a spirit,  
 90 A kingdom for it was too small a bound,  
 But now two faces of the vilest earth  
 Is room enough This earth, that bears thee dead,  
 Bears not alive so stout a gentleman  
 If thou wert sensible of courtesy,  
 I should not make so dear a show of zeal—  
 But let my favours hide thy mangled face!

[*he covers Hotspur's eyes with a plume from his helm*]

And even in thy behalf I'll thank myself  
 For doing these fair rites of tenderness  
 Adieu, and take thy praise with thee to heaven!  
 100 Thy ignominy sleep with thee in the grave,  
 But not remembered in thy epitaph!

[*he spieth Falstaff on the ground*]

What! old acquaintance! could not all this flesh  
 Keep in a little life? poor Jack, farewell!  
 I could have better spared a better man  
 O, I should have a heavy miss of thee,  
 If I were much in love with vanity  
 Death hath not struck so fat a deer to-day,  
 Though many dearer, in this bloody fray  
 Embowelled will I see thee by and by,  
 110 Till then in blood by noble Percy lie [i>he goes  
*Falstaff* [*'riseth up'*] Embowelled! if thou embowel  
 me to-day, I'll give you leave to powder me and eat me

too to-morrow 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me, scot and lot too Counterfeit? I lie, I am no counterfeit To die is to be a counterfeit, for he is but the counterfeit of a man, who hath not the life of a man but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed The better part of valour is discretion, in the which better part I have 120 saved my life 'Zounds, I am afraid of this gunpowder Percy, though he be dead How, if he should counterfeit too, and rise? by my faith, I am afraid he would prove the better counterfeit Therefore I'll make him sure, yea, and I'll swear I killed him Why may not he rise as well as I? Nothing confutes me but eyes, and nobody sees me therefore, surah, [*stabs him*] with a new wound in your thigh, come you along with me  
 ['*he takes up Hotspur on his back*']

*The PRINCE and LORD JOHN of LANCASTER return*

*Prince* Come, brother John, full bravely hast thou fleshed

Thy maiden sword

*Lancaster* But, soft! whom have we here? 130

Did you not tell me this fat man was dead?

*Prince* I did, I saw him dead,

Breathless and bleeding on the ground Art thou alive?

Or is it phantasy that plays upon our eyesight?

I prithee, speak We will not trust our eyes,

Without our ears Thou art not what thou seem'st

*Falstaff* No, that's certain, I am not a double-man but if I be not Jack Falstaff, then am I a Jack there is Percy! [*throws the body down*] If your father will do me any honour, so, if not, let him kill the next Percy himself I look to be either earl or duke, I can assure you 140



*Prince* Why, Percy I killed myself, and saw thee dead

*Falstaff* Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath, and so was he, but we rose both at an instant, and fought a long hour by Shrewsbury clock. If I may be believed, so if not, let them that should reward valour bear the sin upon their own heads. I'll take it  
 150 upon my death, I gave him this wound in the thigh. If the man were alive, and would deny it, 'zounds, I would make him eat a piece of my sword

*Lancaster* This is the strangest tale that ever I heard

*Prince* 'This is the strangest fellow, brother John. Come, bring your luggage nobly on your back

*[aside, to Falstaff]*

For my part, if a lie may do thee grace,  
 I'll gild it with the happiest terms I have

*['a retreat is sounded']*

The trumpet sounds retreat, the day is ours

Come, brother, let's to the highest of the field,

160 To see what friends are living, who are dead *[they go]*

*Falstaff* I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I'll grow less, for I'll purge, and leave sack, and live cleanly as a nobleman should do

*[he follows, dragging off the body]*

[5 5] *'The Trumpets sound Enter the KING, PRINCE of WALES, LORD JOHN of LANCASTER, EARL of WEST-MORELAND, with WORCESTER and VERNON prisoners'*

*King* Thus ever did rebellion find rebuke  
 Ill-spirited Worcester! did not we send grace,  
 Pardon and terms of love to all of you?  
 And wouldst thou turn our offers contrary?

Misuse the tenour of thy kinsman's trust?  
Three knights upon our party slain to-day,  
A noble earl and many a creature else,  
Had been alive this hour,  
If like a Christian thou hadst truly bount  
Betwixt our armies true intelligence

10

*Worcester* What I have done my safety urged me to,  
And I embrace this fortune patiently,  
Since not to be avoided it falls on me

*King* Bear Worcester to the death, and Vernon too  
Other offenders we will pause upon

[*Worcester and Vernon are led away*]

How goes the field?

*Prince* The noble Scot, Lord Douglas, when he saw  
The fortune of the day quite turned from him,  
The noble Percy slain, and all his men  
Upon the foot of fear, fled with the rest,  
And falling from a hill, he was so bruised  
That the pursuers took him At my tent  
The Douglas is, and I beseech your grace  
I may dispose of him

20

*King* With all my heart

*Prince* Then, brother John of Lancaster, to you  
This honourable bounty shall belong  
Go to the Douglas, and deliver him  
Up to his pleasure, ransomless and free  
His valours shown upon our crests to-day  
Have taught us how to cherish such high deeds,  
Even in the bosom of our adversaries

30

*Lancaster* I thank your grace for this high courtesy,  
Which I shall give away immediately

*King* Then this remains, that we divide our power  
You, son John, and my cousin Westmoreland  
Towards York shall bend, you with your dearest speed

To meet Northumberland and the prelate Scroop,  
Who, as we hear, are busily in arms  
Myself and you, son Harry, will towards Wales,  
40 To fight with Glendower and the Earl of March  
Rebellion in this land shall lose his sway,  
Meeting the check of such another day,  
And since this business so fair is done,  
Let us not leave till all our own be won [they go]

THE COPY FOR  
*I HENRY IV*, 1598 & 1623,  
 WITH A NOTE ON  
 THE DERING MS.

A *The Q text*

The text of *1 Henry IV* presents few problems of a general character, and they may be briefly dealt with. Copy for the play was entered in the Stationers' Register on 25 February 1598 by the publisher Andrew Wise, and was printed by Peter Short, doubtless soon after. We can in fact trace two issues in 1598, the extant Q1 and an earlier quarto, of which all that is known is a single sheet, sig. C, that turned up in the binding of an Italian grammar found at Bristol in 1891. This sheet of an otherwise lost quarto, now labelled Q0, furnishes only one variant of any importance (22 109), but it demonstrates that in reprinting Q0 as Q1 the printer was trying to save paper, and for this purpose resorted to various devices, such as the dovetailing of speeches. This, for instance, is how he saves a line at 3 2 92-4

*Prin* I shall hereafter my thrice gracious Lord,  
 Be more my selfe                      *King* For all the world,  
 As thou art to this houre was Richard then

And the economy, as is not surprising, has led to a misplacement of a speech-heading at 1 1 75-7, which lines Q1 (and F) prints thus

A gallant prize? Ha coosen, is it not? In faith it is  
*West* A conquest for a Prince to boast of

And, seeing that 1 *Henry IV* Q1 is one of the cleanest and best printed of all Shakespearian quartos, we may suspect that there was tidying up as well as tightening up at the time of reprinting. I find it hard, for example, to believe that Shakespeare intended Falstaff to say 'all is one' and not 'all's one' (2 4 152) or 'rag of Muffins' and not 'ragamuffins' (5 3 36). Such sedate expansions, which are a special feature of Q1, retarding the pace of the dialogue, muffling the voice of the speakers, and at times even impairing the metre, suggest the interference of a compositor or master-printer concerned rather with standards of orthography than with the reproduction of a highly colloquial play. On the other hand, Q1 is full of little irregularities in stage-direction, speech-heading, and verse-lining, which would undoubtedly have been smoothed out in a prompt-book transcript, and are yet just what we should expect in an author's MS. or 'foul papers'. Even the spelling, though, thanks I take it to Short's tidying up, far more normal than that for example of *Hamlet* Q2 or *Love's Labour's Lost* Q1, preserves a Shakespearian flavour here and there. We have every encouragement to believe, in short, that the 'copy' used for Q0 and entered on 25 February 1598 was Shakespeare's own manuscript. Nor need we doubt that it reached Wise's hands from those of the players themselves. Indeed, there is much to be said for the surmise, independently advanced by Sir Edmund Chambers and Professor J. Q. Adams<sup>1</sup>, that the publication, which they put a few months later than the production of the play, was connected with the change from Oldcastle to Falstaff and promoted by the company 'to advertise the purging of the offence'.

<sup>1</sup> Chambers, *William Shakespeare*, 1 382, Adams, *Life of Shakespeare*, p. 513.

B *Relation between Q1 and F*

The play was such good business from the publisher's standpoint that Q<sub>0</sub> had to be reprinted no fewer than six times before it appeared in the First Folio of 1623. And when, as Malone first noted, the F compositors came to set it up in type, they made use of Q<sub>5</sub> (1613) as 'copy', in this following their usual practice with plays that had already appeared in good quarto form. In other cases, however, the quarto they reprinted had first been collated with the prompt-book at the theatre, so that the text thus produced generally possessed an authority, inferior indeed to that of Q<sub>1</sub>, but to some extent independent of it. The main textual problem of *1 Henry IV* is whether its F text is an exception to this rule. Sir Edmund Chambers and Dr Greg think it is. They point out that the clearest evidence of collation of a quarto with the prompt-book is usually a marked difference between Q and F in stage-directions and speech-headings, about which an author may be careless, but which must be adequate, clear, and consistent in the 'book' on which performances are based, and that those in the F *1 Henry IV* are virtually identical with their parallels in Q<sub>1</sub>, i.e. display all the inadequacy, inequality, and inconsistency that we associate with author's 'foul papers'. In a word they show no influence of the prompt-book whatever, and a reference to note 5.2.102 should suffice of itself to prove that the F text could not be played as it stands. True, the F compositors cannot have reprinted Q<sub>5</sub> exactly, since before the copy reached them act and scene divisions had been inserted, and the text had been purged of profanity in accordance with the Act of 1606 to prevent players from 'the great abuse of the Holy Name of God' on the stage, but these changes Chambers and Greg ascribe to a F editor.

The foregoing diagnosis would leave us with the comforting assurance that Q 1 is the only text an editor need consider, did it not overlook a reading in the F dialogue which is indubitably Shakespearian, cannot have been arrived at without access to the true text, and must therefore be accepted, as it always has been by editors, in preference to its Q variant, which is not only nonsense but proves, upon examination, to be a palpable misprint of the reading F gives us. The reading in question occurs at 2.4.32. After coaching Poins for his part in the interlude with Francis the drawer, Hal remarks according to the two texts

Q step aside and ile shew thee a present  
F step iside, and Ile shew thee a President

Here 'President', the ordinary Elizabethan spelling of 'precedent', suits the context perfectly and is most unlikely to have occurred to the unaided intelligence of a printer or scrivener. 'An example worthy to be followed or copied, a pattern, model, exemplar' is one of its sixteenth-century meanings according to the *OED*, and it carries with it, I think, the further sense of 'something quite original'. Anyhow, the word seems patently Shakespearian, while the spelling 'president' offers a satisfactory explanation of the Q misprint, 'present', which is the same word with the letters 'id' accidentally omitted at the press. The reading in short may be claimed as impregnable, and, being so, forges a firm link between the F 1 *Henry IV* and the Globe prompt-book. And if Q 5 was certainly corrected by the prompt-book in this instance, the simplest way of accounting for it is to attribute it to a scribe instructed to collate the texts with a view to ridding the Q 5 copy of its oaths before printing it in F. Presumably the acting version at the Globe had been purged soon after the passing of the Act of 1606, and that being so the easiest way to do the like with

the F text was to read through a specimen of Q 5 with the expurgated prompt-book and make the necessary adjustments. As he proceeded with his task, such a scribe would occasionally and inevitably notice other differences in the dialogue and transfer readings to his Q 5 copy when he saw fit. That he left the stage-directions alone would seem, on this theory, natural enough, he was primarily concerned with removing oaths from the dialogue and in no way with stage-production. And after all, the condition of the F stage-directions in *1 Henry IV* is not very different from that of the stage-directions in the F *Much Ado* and *The Merchant of Venice*, in which the influence of the prompt-book is only slightly more evident.

However this may be, the duty of an editor of the present text is plain: so far from being able to ignore F, he must carefully weigh every variant therein before rejecting it in favour of the more generally authoritative Q 1. Fortunately, the latter is so good on the whole, and the significant variants so few, that the burden of choice is lighter than might at first sight appear. Beyond a number of readings in which F corrects obvious Q misprints, a handful of adjustments in punctuation (v p 112), and the restoration of certain colloquialisms which, as explained above, I believe to have been 'improved' away by the compositors responsible for Q 1, there are in point of fact only four readings apart from 'precedent' that I have felt obliged to adopt from the F (v notes 1 3 242, 2 2 42, 3 1 98, 3 2 156).

### C *The Dering Manuscript*

Besides the early printed texts a MS acting version of *Henry IV*, combining the best scenes of Part 1 with the conclusion of Part 2, and transcribed from copies of *1 Henry IV* Q 5 and *2 Henry IV* Q 1, has come down



to us from the first quarter of the seventeenth century<sup>1</sup> The MS was discovered in the library of the Dering family at Surrenden, Kent and contains marginal corrections and emendations in the hand of Sir Edward Dering (1598-1644), who was evidently preparing it for a private performance at his house about 1623 But the transcript itself is older than this, perhaps many years older, and Professor Hemingway believes it may actually have been used for performance at Court in May 1613, on the occasion of the marriage of the Princess Elizabeth with the Elector Palatine For whatever purpose the MS was first made, any acting version belonging to the seventeenth century must be of interest to an editor, and though, derived as it is from the quartos, this one lacks all textual authority, it may be cited as corroborative evidence on occasions (cf notes 2 4 335, 387, 519)

<sup>1</sup> The original, now at the Folger Library, Washington, was printed by Halliwell-Phillipps in 1844 (Shakespeare Soc Pub 27) and is described in detail by S B Hemingway on pp 495-501, *New Variorum 1 Henry IV*

## NOTES

All significant departures from Q 1 are recorded, the name of the critic or editor who first suggested or printed the accepted reading being placed in brackets. Line-numeration for references to plays not yet issued in this edition is that found in Bartlett's *Concordance* and the *Globe Shakespeare*.

Q, except where otherwise specified, stands for the First Quarto of *1 Henry IV* (1598), the extant fragment of an earlier edition of the same year being described as Q 0, F stands for the First Folio (1623), the five quartos published between 1598 and 1623 are numbered Q 2 (1599), Q 3 (1604), Q 4 (1608), Q 5 (1615), Q 6 (1622), the last but one, after collation with the prompt-book, serving as copy for the F text, as is noted above. For the Dering MS, v p 107.

Other abbreviations of a general character are G = Glossary, O E D = *The Oxford Dictionary*, S D = stage-directions, Sh = Shakespeare, other names and common words (e.g. Eliz = Elizabethan, prob = probably) are abbreviated where convenient.

The following is a list of the books cited, together with the abridged titles employed. Apperson = *English Proverbs and Proverbial Phrases* by G. L. Apperson, 1929, Arden = the ed. by R. P. Cowl and A. E. Morgan (Arden Sh.), C W = *The First Fowre Bookes of the Civile Wars* by Samuel Daniel, 1595, Camb = *The Cambridge Shakespeare* ed. by W. A. Wright, 1891, Chambers, *Eliz. Stage* = *The Elizabethan Stage* by E. K. Chambers, 4 vols, 1923, Chambers, *Wm Sh.* = *William Shakespeare a Study of Facts and Problems* by E. K. Chambers, 2 vols, 1930, Cheyney = *A History of England, 1588-1603*, 2 vols, 1914, Clar = the ed. by W. A. Wright (The Clarendon Sh.),

Cotgrave=Cotgrave's *French-English Dictionary*, 1611, Elton=the ed by Oliver Elton, 1889 (Falcon Sh), *FF*=*The Famous Victories of Henry the Fifth*, 1598, ed P A Daniel (Griggs-Praetorius facsimile, 1887), *Fortunes*=*The Fortunes of Felstaff* by J Dover Wilson, 1943, Franz=*Die Sprache Shakespeares* (4th ed) by W Franz, 1939, Hall=*Hall's Chronicle*, 1548, 1ep 1809, Hemingway=the ed by S B Hemingway (New Variorum Sh), 1936 Hol=*Holinshed's Chronicle of England*, 1587, Jentle=*Proverbs of Sh* by R Jentle, Washington Univ Studies, vol 13, Jonson=*Ben Jonson* ed C H Herford and Percy Simpson, 1925-, Kittredge=the ed by G L Kittredge (Ginn and Co), 1940, Kyd=*Works of Thomas Kyd*, ed F S Boas, 1901, *Library*=*The Library*, June 1915, Linthicum=*Costume in Elizabethan Drama* by M C Linthicum, 1936, Lyly=*Works of John Lyly*, ed R W Bond, 1902, M L R=*Modern Language Review*, Madden=*Diary of Master William Silence* by D H Madden, 1907, Marlowe=*Works of Marlowe*, gen ed R H Case, 6 vols, 1930-3, Moore Smith (v *Unknown Elements* below), Moorman=the ed by F W Moorman (Warwick Sh), Morgan=*Some Problems of Sh's 'Henry IV'* by A H Morgan (Sh Assoc 1924), MSH=*The Manuscript of Sh's 'Hamlet'* by J Dover Wilson, 1934, Nash= *Works of Thomas Nashe*, ed R B McKerrow, 5 vols, 1904-10, Noble=*Sh's Biblical Knowledge* by Richmond Noble, 1935, Onions=*Sh Glossary* by C F Onions, 1919, R E S=*Review of English Studies*, Ryc=*England as seen by Foreigners in the days of Elizabeth and James* by W B Rye, 1865, Schmidt=*Sh-Lexicon* by A Schmidt (3rd ed rev by G Sarrazin), 2 vols, 1902, *Sh Eng*=*Sh's England*, Oxford, 1917, *Sh's Hand Sh's Hand in 'Sir Thomas More'*, by A W Pollard, etc, 1923, Sprague=*Sh and the Actors* by A C Sprague, 1944, Stone=*Sh's Holinshed the Chronicle and the Historical Plays Compared* by W G Boswell-Stone, 1907, Stow=

*Chronicles of England*, 1580, reissued and enlarged as *Annals of England*, 1592 (cited from ed of 1615), Sugden=*Topographical Dictionary to Sh* by E H Sugden, 1925, Tilley=*Elizs Proverb Lore* by M P Tilley, 1926, T L S =*Times Literary Supplement*, Vaughan=*New Readings in Sh* by H H Vaughan, 1886, Var 1821=Boswell's ed of *Malone's Sh*, 1821, Wylie=*Hist of England under Henry IV* by J H Wylie, 4 vols, 1884-98

*Names of the Characters* List first given by Rowe For *S<sup>11</sup> John Falstaff* (orig *S<sup>11</sup> John Oldcastle*) v Intro<sup>d</sup> pp viii, ix, xv and Stage-history p 1113, *S<sup>11</sup> Michael* v head-note 4 4, *Gadshill* v note 1 2 104, *Poins* v note 1 2 105-7 *Bardolph* is spelt 'Bardoll' in Q, and the sp occurs also in F at 2 4 292, so that it may be the author's In 2 *Hen IV*, however, the Q sp is 'Bardolfe' Acc to E I Fripp (*Richard Quyny*, 1924, pp 29, 32, etc) George Bardolf or Bardell was a well-known citizen of Stratford in Sh's time Poss Sh adopted the name as a substitute for 'Russell' when that was cancelled with 'Oldcastle' and 'Harvey' (v note 1 2 156) If so, 'Bardoll' may be a misprint for 'Bardell' For the historical characters v G R French, *Shakespeareana Genealogica*, 1869, and Stokes, *Shakespeare Dictionary of Characters and Proper Names*, 1924

*Acts and Scenes* No divisions in Q Like other edd I follow those of F in my line-numeration, etc, except in act 5, where, since Pope, an additional scene has been introduced Cf note 5 2 102 SD

*Punctuation* That in Q is of the light type usually found in a 'good quarto' (cf Pollard, *King Richard II a new quarto*, 1916, pp 64-73, and MSH, pp 196-215), too light for a modern reader, so that I have sometimes substituted heavier stops for commas to clarify the sense Yet I have been able to follow it pretty closely, since it is exceptionally good on the whole there are, in fact, only eleven instances of what

I may call 'seriously misleading' pointing, i.e. they occur about once in every 300 lines, which is a low average, as Qq go. My text has too, I think, benefited by the restoration of Q points here and there, e.g. at 1 3 41, 4 1 53 (v notes). Owing to lack of space, I have been obliged to desert the practice of previous volumes, and can record in my notes only such departures from the punctuation of Q as call for special discussion. I may, however, quote here the eleven 'serious' differences just mentioned, giving the Q reading first and that which I accept second: 1 1 69 'bloud Did' (Q), 'blood did' (Q5, F), 1 1 96 'teaching This' (Q, F), 'teaching, this', 1 2 33 'for prooffe Now a' (Q, F), 'for proof now, a' (Rowe, etc., read 'for proof now'), 1 3 96 'Tongue for' (Q), 'tongue for' (Hanmer), 1 3 263 'granted you' (Q, F), 'granted You' (Hanmer), 2 2 39 'prince, Hal' (Q), 'Prince Hal' (F), 2 4 117 (v note), 3 3 174 'court for' (Q, F), 'Court for' (Theobald), 4 3 72 'heires, as Pages followed' (Q, F), 'heirs as pages, followed' (Malone), 5 1 131 'how then can' (Q), 'how then? Can' (Q2), 5 3 22 'Ah foole, go' (Q), 'A fool go' (Capell, v note).

*Stage-directions* Once again, only those in Q and F that call for special comment are quoted in the notes, for the rest readers are referred to facsimiles of the originals and to the interesting table of 'illustrative stage-directions' from Qq and F in an appendix to W. W. Greg's *Editorial Problem in Shakespeare*, 1942.

*Lineation* This presents a major problem to an editor of *1 Henry IV*, and one that has never yet been properly faced. Something like 60 lines which modern editors print as verse appear as prose in Q. Yet, on the one hand, it is certain to my mind that some of these were not finally intended by Sh. to be spoken as verse at all (cf. notes 2 2 102-8, 3 1 3-5, 6-9), while, on the other, a very little ingenuity might have added

a good many more to the total of 60 so far 'recovered' (cf notes 2 2 77-88, 3 1 10-11, 3 3 193-8). Furthermore, we may legitimately assume Q<sub>0</sub> to have been printed from Sh's own MS, and the lineation of Q<sub>1</sub>, except for the dovetailing of speeches noted on p 103, seems to follow Q<sub>0</sub>. In other words, we are here confronted, not as edd have assumed with the aberrations of incompetent compositors, but with a lack of system, often even of decision, on the part of the author (cf note 3 2 173-8). I discuss a possible explanation of this state of affairs elsewhere (v *Library*, pp 14-16). As an editor, my sole criterion has been the entirely arbitrary one of what I suppose might have been Sh's intention, though I feel sure that he must often have been quite indifferent whether the actor took his lines as verse or as prose (cf notes 3 1 247-56, 3 3 193-8). Where Q prints in prose a speech which can be re-arranged as verse without violence to the metre or the mood of the speaker, I see no harm in following Pope or some other 'improver of Shakespeare' (eg 2 3 79-90, 3 1 105-9). But in most instances I have thought it best to leave Q<sub>1</sub>'s arrangement alone. For the general question of lineation in Sh, v Greg, *Editorial Problem*, p liii.

*Acknowledgements* The preparation of the following notes has been facilitated by the recent publication of both parts of *Henry IV* in the *New Variorum Shakespeare*, edited by American scholars, 1 *Henry IV* by S B Hemingway, 1936, and 2 *Henry IV* by M A Shaaber, 1940. I have also profited from G L Kittredge's searching and brilliant little ed of 1 *Henry IV*, 1940, and from the introductions and notes of R P Cowl in the Arden edition of both parts, the special feature of which is the wealth of parallels, at times irrelevant but often illuminating, drawn from contemporary literature. Certain notes and readings marked with his name are derived from pencilled

jottings on the play given me by the late G C Moore Smith

## I I

S D Q, F 'Enter the King, Lord Iohn of Lancaster, Faile of Westmerland, with others' Capell omits Lancaster and adds Blunt, mod edd follow

1-28 *So shaken twelve month old* The speech (1) foreshadows the theme of the two Parts, viz that peace is impossible to an England ruled by a usurper, that Carlisle's prophecy (*Ric II*, 4 1 136-49) must be fulfilled to the letter, and that the only Jerusalem Henry IV will see is the 'Jerusalem Chamber' where he dies, and (11) links the play with *Ric II* on the one hand by its close relation to Carlisle's words, and with *Henry V* on the other by introducing the idea of foreign war as a unifying force The guilt that many detect in the speech is not intended, on the contrary, Henry is shown at the outset a man 'shaken', 'wan with care', and guilt-conscious

1 *So shaken care* The sick monarch identifies himself with his sick kingdom

2-4 *Find we remote* Let us now find time for harassed peace to take breath ('pant') and 'in broken accents to announce new ways' (Clar)

2-3 *frighted peace short-winged accents* 'The figure is probably that of a doe pursued by the hounds' (Herford)

3 *new broils* Cf *CW* 1 1

I sing the civil wars, tumultuous broyles

5-6 *No more children's blood* Malone cites *The Troublesome Reign of K John*, 1, 1v, 221-2

Is all the blood yspilt on either part,  
Closing the crannies of the thirstie earth,

a close parallel, the origin being prob *Gen* iv 11

6 *daub* i.e. defile the lips, without satisfying the thirst

9-16 *those opposed eyes and allies* Clar notes

Opposed eyes after doing duty in their literal sense and being compared to flashing meteors, are changed to the opposed warriors who once met to conflict, but now march all one way

10 *meteors heaven* Alluding to the flashing hurly-burly of a thunder-storm, v G 'meteor'

11 *of one nature bred* v G 'exhaled meteor'

21 *impressed* 'The K speaks as if he were a conscript His vow is the conscripting authority' (Kittredge)

28 *But this twelve month old* This harks back to *Ric II*, 5 6 49, where the 'purpose' is first expressed Thus a year's interval is supposed between the two plays, though in history Richard was deposed in 1399 and the battle of Holmedon took place in 1402

31 *Westmorland* Q, F 'Weitmerland'—and so throughout, as in Hall and Hol

33 *dear expedience* all-important enterprise

34-5 *hot in question set down* West stresses the forwardness of the preparations the immediate dispatch was being actively discussed, and many of the commands had been actually assigned to their officers Cf *Ric III*, 5 3 25 'Limit each leader to his several charge'

38 *the noble Mortimer* v note 1 3 80

39 *Herefordshire* (F) Q 'Herdforshire'

40-6 *the irregular and wild spoken of* This hardly accords with the Glendower, gentleman and scholar, we meet in 3 1, cf Hol III, 520 (Stone, p 131)

43 *corpse* (F3) Q, F 'corpes' 'Corps' and 'corpes', used for both sing and plur, are common spellings till the sixteenth cent, cf O E D and 2 *Hen IV*, I 1 192



50 *uneven and unwelcome* Cf 1 66, 'smooth and welcome'

55 *Holmedon* So Hall, Hol 'Homildon', now Humbledon, near Wooler, Northumberland Glen's defeat of Mort was actually three months earlier than this battle

55-6 *At Holmedon hour* (Capell) Q, F divide 'spend/A fad' v G 'sad'

57 *artillery* Cf 'these vile guns' (1 3 63) The battle was won by English archers, but Hol (iii 520, Stone, p 131) writes of the 'violence of the English shot', and Sh or his predecessor takes this for gun-shot

58 *shape of likelihood* v G 'shape'

62 *a dear* (Q 3, F) Q 'deere'

*true industrious* really zealous

63 *Blunt* The news was actually brought by one Nicholas Merbury (Wylie, 1, 293)

64 *with each soil* with every kind of soil Cf 2 *Hemy IV*, 5 5 20ff 'To ride day and night, and not to have patience to shift me', etc

69 *balked blood* v G 'balked' The dead lay in ranks, as they fell, with the blood running between A quibble also on 'balk'=thwart, check, v M L R xxxvii, 113ff, esp 118

*blood did* (Q 5, F) Q 'Bloud Did' If Sh wrote 'did' with an oversized initial, the compositor might take it for a capital, cf *Sh's Hand*, p 106

71-2 *Mordake Douglas* A good example of the casual and haphazard correspondence between the drama and Hol Sh's words are based on the following from Hol's list of the slain 'Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas' (iii 520, Stone, p 132, n 1), in which a comma has been omitted, and the error is repeated at 1 3 260, although on the next page (iii 521, Stone, p 133) Hol states that Murdach or Mordake was son to the Duke of Albany, governor or regent of Scotland The fact that he was

an 'eldest' son is mentioned in the *Chronicle of Scotland*, not in that of England, and prob came from Stow

71 *the Earl* (Pope) Q, F 'Earle'

73 *Menteith* This was another title of Mordake, but the mistake is Hol's (v Stone, p 132, n 3)

75-7 *A gallant boast of* (Steevens) Cf Note on the Copy, p 103

78-90 *Yea, there and he mine* In 1413, Hotspur was 39, K Henry 36, and Hal only 16 Sh takes from Daniel the idea of Hot as a young man, and himself makes him the same age as Hal Cf 3 2 103, 112 and *Library*, pp 4-6

78 *there* i.e. 'by using that word prince' (Kittredge)

82 *Amongst plant* Cf Marlowe, Ep to *Dr Faustus*, 'Cut is the branch that might have grown full straight'

85 *riot* v G The traditional term for P Hal's behaviour before his accession, cf *Fortunes*, pp 17-20

92-5 *The prisoners Fife* In fact, by the law of arms 'Percy had an exclusive right to these prisoners, except the Earl of Fife', the latter being of blood royal (Tollet, *ap Var* 1821) The chroniclers are silent on this point

96-7 *This is his uncle's aspects* Cf Hol III 521 (Stone, p 133) 'Malevolent' and 'aspects' are astrol terms

98 *prune himself* preen himself, like a hawk

98-9 *bristle up The crest* Cf *K John*, 4 3 149, 'Doth dogged war bristle his angry crest'

100 *But I have answer this* Hol III 521, Stone, p 133) states that the Percies 'came to the king vnto Windsore, vpon a purpose to prooue him' Sh gives the K the initiative, cf II 103-4

101-2 *We must neglect Jerusalem* The crusade is postponed—for ever Cf 2 *Hen IV*, 3 1 108

103-4 *we/Will hold at Windsor* (Pope) Q, F 'we wil hold/At Windfore'

## I 2

For the significance of this scene, as determining the relationship between Fal and Hal, v *Fortunes*, pp 36-43

S D Theobald read 'London An apartment of the Prince's' (cf Wylie, III 304, n 3) For Sir John Falstaff lies snoring', etc, cf next note

1 *Now, Hal, what lad?* The point of this has eluded the critics A 'discovery' of Fal asleep (behind the curtains of the inner stage) would provide one and is suggested by ll 4-5 Stephen Kemble employed the business in 1804 (Sprague, 83-4)

2-12 *Thou art time of the day* This defines at once Fal's way of life and Hal's attitude towards it

3 *fat-witted* Cf 'fat-brained' *Hen V*, 3 7 143 and G

3-4 *old sack* Cf 2 *Hen IV*, 1 2 194 Sack= a strong light-coloured wine, reckoned to be at its best when 2 or 3 years old (Malone, citing Venner, *Via Recta ad Vitam Longam*, 1622) The name derives from *vin sec*, but was often used to cover sweet wines from Spain or the Canaries, which were nevertheless further sweetened with sugar (cf Fynes Moryson, *Itinerary*, 1617, III 152, Rye, p 110) For the price v 2 4 525 Fal's unlimited consumption of sack might have a special point for Southampton and his friends, since from 1590 to 1600 'the monopoly of the collection of customs and licensing of dealers in sweet wines, that is to say all wines but those of France and Germany' constituted the Earl of Essex's 'principal source of free income' (Cheyney, II 517)

6-12 *What a devil time of the day* For a parallel in Nashe v p 191

11 *flame-coloured taffeta* Arden cites Beaumont and Fletcher's *Masque of the Inner Temple and Gray's Inn* 'Enter four Cupids attired in flame-coloured taffeta'

Cf *All's Well*, 2 2 21, 'your taffety punk', 2 *Hen IV*, 2 2 80 (note), and Linthicum, p 38

11-12 *thou superfluous* you should indulge in the luxury Fal is a 'superfluous (v G) and lust-dieted man" (*Lear*, 4 1 68)

13 *you come near me now* you have me there (a fencing metaphor) Fal, ignoring the talk of 'bawds', etc, catches up 'the time of the *day*', which he pretends is nothing to him, since his vocation (1 102) makes him a night-worker

14 *go by* (a) operate by, (b) walk by

15-16 *Phoebus knight so fair* Referring to chivalric romances (i) *The Mirror of Knighthood* by Ortuñez de Calahorra (trans 1578 by Margaret Tyler, and often reprinted) in which the Knight of the Sun is a leading character, (ii) *The Voyage of the Wandering Knight* by Jean de Cartigny (trans by W Goodyear, 1581) The sun was a planet in the old astronomy, hence the 'wandering' quibble on 'knight errant'

16 *sweet wag* dear boy, v G 'wag'

*when thou art king* Cf *FV* 1 95, 'Hen 5 [=P Hal] I tell you, sirs, and the King my father were dead, we would all be kings', and vi 14-34

*king* (Q2, F) Q 'a King' Cf 11 23, 61, in 1 61 F adds 'a'

17 *grace* An obvious threefold quibble, 'grace' being at this date a courtesy title for princes

24 *squires body* A squire of the body='an officer charged with personal attendance upon a sovereign' etc (OED) Cf note 11 105-7 H Bradley (*Sh Eng* 11 541) denies a pun upon 'knight' in 'night', since *k* before *n* was pronounced at this time, but one seems clearly intended at 2 *Hen IV*, 5 4 24 Cf also the pun, 'nave-knave', in 2 *Hen IV*, 2 4 254

25 *thieves beauty* Obscure Arden plausibly compares Ger 'Tagesdieb' and explains 'a euphemism

for a loafer' or wastrel, with a quibble on 'booty',  
cf 'burn daylight' (*MWW* 2 1 48, *Rom* 1 4 43)

*let us foresters* i.e. let us be called, not thieves,  
but rangers of Diana, cf *Cymb* 2 3 74

26 *gentlemen of the shade* Cf Gentlemen of the  
Chamber, etc, members of the Royal Household In  
*FV* vi 30ff Hal promises an annual pension to all  
highwaymen

27 *men of good government*=men of good conduct,  
not wastrels (1 25)

29 *countenance steal* Both words used quib-  
bly Arden quotes Wilkins, *Miseries of Inforst*  
*Marriage*, 1607 (sig F 2 v) 'The Moone, patronesse  
of all purse-takers'

*we steal* Pope reads 'we—steal'

30 *it holds well too* it's a good simile too

100 Q 'to'—a common Eliz sp, frequent in  
this Q

31-2 *the fortune sea* Diana being a common  
title for Elizabeth, this talk about 'minions of the  
moon' seems pretty daring, esp as it exactly describes  
the condition of her favourites

36 '*bring in*' The call to the drawer, for wine

36-8 *now in gallows* Refers back to the sea of  
fortune

37-8 *ladder ridge* The condemned thief, rope  
round neck, climbed by ladder to the ridge or cross-  
beam of the gallows, whence the hangman 'turned  
him off' Cf note 4 2 36

39-40 *and is not wench?* To change the sub-  
ject, Fal insinuates that a purse of gold might be put  
to other uses, to which Hal replies with a reflection  
on the 'wench' and a quid pro quo in 'old lad of the  
castle' In *FV* 1 89 the P, discussing where to  
spend the £1000 taken at Gad's Hill, advises 'the olde  
Tauerne in Eastcheape' because there is good wine  
and 'a pretie wench that can talke well'

41-2 *As the honey the castle* 1 e to vary the words of a nineteenth-century music-hall song, 'She is the honey-suckle, but *you* are the bee!'

*old lad of the castle* 1 e old rip, v G, with a quibble on Oldcastle, Falstaff's original name Cf p xxi

42-3 *is not durance?* Hal returns to his theme, punishment 'A buff jerkin' = prison dress, and 'durance' = (a) stout material, (b) imprisonment, v G

49-50 *Well time and oft* Fal dares not maintain the innuendo of ll 39-40

56-7 *and so used apparent* Implying 'that, but for his prospect of the throne' he 'would be credit-broken' (Hudson, ed 1880) The pun 'hair—here—hair' recurs at *Err* 3 2 124

59 *resolution* courage, determination, cf l 33 Fal makes the most of the valour of his vocation

*fubbed* (Q) F 'fobb'd', v G

60 *old father law* 1 e the poor old Law, long since out of date with Corinthians and lads of mettle

63-4 *I'll be judge!* A relic of the LC Justice plot, cf *Library*, p 7 and *FV* vi 23, 'Ile be the brauest Lord Chief Justice that euer was in England,' v G 'brave'

65 *judgest false* (a) misunderstandst, (b) art a false judge

69 *waiting* For preferment, or the 'obtaining of suits'

71 *whereof waindobe* The criminal's clothes were the hangman's perquisite, cf *Cor* 1 5 7

73 *melancholy* Because the talk kept returning to the hangman, cf *Fortunes*, pp 32-5

*gib cat bear* Tom-cats on the tiles and bears in pain both utter melancholy cries, v G 'gib', 'lugged'

75 *drone* At once the bass-pipe and its single note

76 *hare* Cf Turberville, *Book of Hunting*, 1576 (p 160, ed Tudor and Stuart Library) 'The Hare is one of the moste melancholike beastes that is', and

Burton, *Anatomy of Melancholy*, 1621, I, II, 2, I  
 'Hare, a black meat, melancholy and hard of digestion  
 it breeds incubus, often eaten, and causeth fearful  
 dreams'

77 *Moor-ditch* v G Malone cites Taylor's *Pilgrimage*, 1618, 'my mind attured in moody, muddy, Moorditch, melancholy'

78 *smiles* (Q5) Q, F 'smiles'—an independent misprint

79 *comparative* 1e abusive, v G and 3 2 67

81 *vanity* Fal assumes sanctimony, and as usual accuses Hal of leading him astray

81-2 *I would bought* v G 'commodity' Reed (ap Var 1821) cites *Discoverie of the knights of the Poste*, 1597, sig C 'In troth they live so so, and it were well if they knew where a commoditie of names were to be sould, and yet I thinke all the money in their purses could not buy it'

83-6 *an old lord of the council* etc Perhaps another relic of the L C Justice plot, cf above, note, II 63-4, 2 *Hen IV*, I 2 116-20, and *Library*, p 7

87-8 *wisdom cries regards it* Cf *Prov* I 20, 24

89 *thou damnable iteration* you can patter Scripture like the Devil Cf Apperson, 'Devil' 44, and Chapman, *Bussy d'Ambour*, 5 2 5-6, 'men say Latin prayers By rote of heart and daily iteration' The scribe responsible for the F text found the P's iteration so damnable that he cut it out Cf p 105

99 *baffle* v G and note 2 4 428-9 To call a knight a villain (=serf) would 'baffle' him

102-3 *'tis my vocation* *vocation* Cf Nashe, cited p 191

104 *Poins'* (Q 'Poynes') Q4, followed by Q5, F, and edd to Pope, take this as a speech-prefix

*Gadshill* In *FV* the 'thief' is named Cuthbert Cutter (sc iv 17f) but nicknamed 'Gadshill' by the

carrier robbed by him on Gad's Hill (u 67, x 44)  
Sh adopts the nickname from the old play, and omits  
the *raison d'être* Cf *Library*, pp 2, 9

*set a match* planned a robbery, v G 'match' Cf  
'our setter' 2 2 49 and note 2 1 51

105-7 *O, if men true man* Poins is the P's  
body-squire or gentleman-in-waiting (cf *Fortunes*,  
p 39 and 2 *Hen IV*, 2 2 158, G), not one of the  
Fal gang, but of enmity between them, which some  
imagine, I can detect none, except in sport, as here

105 *saved by merit* i.e. by works, not faith Cf  
*L L L* 4 1 21, *Tw Nt* 1 5 128 note

107 *omnipotent villain* almighty scoundrel Cf  
Nashe, cited p 191

*a true man* an honest man, cf 2 1 91 note

109-13 *What says capon's leg?* A retort to  
Fal's 'what hole in hell', etc

109 *Monsieur Remorse* Cf *Fortunes*, pp 32f

110 *Sir John Sugar? Jack* (Rowe) Q 'Sir  
John Sacke, and Sugar lacke?' v note 1 2 3-4

112 *Good Friday* The strictest of fast days Cf  
*K John*, 1 1 235

114-16 *Sir John his due* i.e. as he is certain to  
go to hell anyway, the proverb will hold 'His due'=  
the soul he owes to him Cf Apperson, p 143, Jente,  
No 103

117-19 *Then art the devil* It is an odd thing,  
says Poins, to be damned for keeping faith, even with  
the Devil, to which the P replies that it matters little  
as he would be damned in any case

121 *Gad's Hill* On the highway 27 miles from  
London and 2½ from Rochester, notorious for highway  
robberies Cf Rye, p 49 My spelling distinguishes  
the place from the man

121-2 *pilgrims traders* Pilgrims travelled from  
London to the shrine of St Thomas, traders to London  
from the continent an opulent two-way traffic



123 *vizards* Not mentioned in *FV* though connected with the 'disguised array' of the orig legend Cf *Library*, p 7

124 *you have horses* Cf *FV* 1 28f, 61-2

130 *I'll hang you* I'll have you hanged, by turning King's evidence He threatens this again at 2 2 43

131 *chops* i.e. fat chops Cf *Fortunes*, p 29, G, and 2 *Hen IV*, 2 4 215

135-6 *blood royal ten shillings* Quibbles on 'royal'=10s and 'stand for'=(a) represent (b) be good for, (c) stand in ambush on the highway Cf 2 4 283 note, *Ric II*, 5 5 68 note

136 S.D. To explain the P's sudden compliance after the refusal at l 133 Cf *Fortunes*, p 38

137 *once in my days* for once Cf *Temp* 3 2 21, 'once in thy life'

146-50 *Well, God give countenance* More mock sanctimony Noble (p 171) cites the Collect at the end of the Communion Service

150 *the poor abuses countenance* A double parody, (a) on 'the regular complaint that good causes are not properly encouraged by the nobility' (Kittredge), and (b) on puritans who attacked the 'abuses of the time', e.g. Philip Stubbes in *The Anatomy of Abuses*, 1583

152 *thou latter* (Pope) Q, F 'the latter'

153 *All-hallowen summer* i.e. the warm sunny weather that often comes about All Saints' Day (1 Nov) or St Martin's Day (11 Nov) Cf 1 *Hen VI*, 1 2 131, 'St Martin's summer, halcyon days'

156 *Bardolph, Peto* (Theobald) Q, F 'Haruev, Rofsill' Cf 2 4 171, 173, 177 where Q gives the prefix 'Roff', for which F reads 'Gad', and the Q entry S.D. at 2 *Hen IV*, 2 2 1 'Sir Iohn Ruffel' for which F reads 'Bardolfe' Harvey and Russell, names familiar at Eliz's court, were prob. altered when Oldcastle was changed to Falstaff Cf Chambers, *Wm Sh* 1 382, and *Library*, p 15

162-6 *Why, we upon them* The action in 2 1 does not tally with this, but Sh's ideas prob shift as he passes from scene to scene •

163-4 *it is fail* 'we can fail to keep our appointment if we please' (Clar)

168 *habits* clothes 171 *wood*, Q, F 'wood,'

172 *surrah* 'A term usually employed in speaking to inferiors' (Clar), thus indicating considerable familiarity on Poins's part

*cases of buckram* canvas overalls Eliz buckram was not necessarily stuff, cf G 'case', and Linthicum, pp 103-4

173 *noted* well known

174 *too hard* more than a match

178 *incomprehensible* infinite Cf Nashe, cited p 191, and the Athanasian creed

182 *lives* (Q) Q2-5, F 'lies'—which most edd read Cf G, *Ado*, 4 1 187, *K John*, 4 2 72

184 *meet me Eastcheap* Cf 1 151 This seems to overlook the earlier rendezvous on Gad's Hill, but Sh wishes to fix the attention of the audience upon the coming disclosure at the Boar's Head, and knows they will notice nothing wrong

187-209 *I know you all*, etc For the relation of this speech to the problem of the P's character, v *Fortunes*, pp 41-3, and Kittredge, p 21 'This is, in effect, the author's explanation—a kind of chorus—and should be so understood'

188 *unyoked humour* coltish pranks, cf 2 *Hen IV*, 4 2 103

189 *the sun* symbol of royalty, cf *Ric II*, pp xii-xiii, and *Son* 33

190 *contagious* v G 'Pestilence was thought to be generated in fog, mist, and cloud' (Kittredge), cf *MND* 2 1 90, *Ric II*, 3 3 85-7, *K John*, 5 4 33

196-8 *If all for come* Cf *Son* 52

- 199 *accidents* events, phenomena  
 203 *falsify hopes* exceed men's expectations (in a neutral sense) Cf *2 Hen IV*, 5 2 126-9, 'mock the expectation of the world', etc  
 204 *sullen ground* dark background Cf *Ric II*, I 3 265-7  
 208 *make offence a skill* i.e. turn it to good purpose  
 209 *redeeming time* making up for time misspent, cf *l'p'hes* v 16

## I 3

S D Theobald, Camb and most edd read 'London, The Palace', Halliwell 'Windsor A Room in the Palace', while Arden notes that I 1 103-4 and Hol fix the scene at Windsor

I-4 *My blood patience* We begin in the middle of an altercation but catch glimpses at ll 77-80, 140ff below of matters earlier touched upon Perhaps an opening passage has been cut

3 *found me* discovered this fact, cf *Ham* 3 1 188

5-6 *rather condition* rather play the strong king than yield to my native mildness, v G 'condition' Cf *Hen V*, I Prol 5, and *R E S Ap* 1940, p 178

8 *title of claim to* 12 100 (K) Q 'to'

13 *portly* v G

15-16 *I do see thine eye* Cf *Ric II*, I 3 97-8

17 *O, sir* Extrametrical, cf l 247

19 *The moody frontier brow* Wor's sullen looks are likened to fortifications erected on the boundaries of a vassal's domain, v G 'frontier' The image prob springs from 'front' = brow

20 *good leave* full permission Cf *K John*, I 1 230-1

21 *use and counsel* advice Lit 'to use you in counsel'

25 *with denied* so strenuously refused Neither Stow nor Hol give authority for North's moderation or Hot's later apology

27 *Either envy, therefore* (Q) F 'Who either through enuy', v G 'envy'

33 *neat dressed* exquisitely turned out

34 *his chin reaped* his freshly clipped beard

35 *at harvest-home* after the carting of the corn

36 *perfumed milliner* v G 'milliner'

38 *pouncet-box* v G The fop disinfects himself, on the battle-field, by snuffing up an aromatic powder. His modern equivalent would use a throat-spray

40 *therewith* i.e. at being deprived of the pouncet-box

41 *took it in snuff* = (a) took offence at it, (b) snuffed it up and sneezed. The first meaning is 'connected with the unpleasant smell' of a snuffed-out candle (OED 'snuff', sb<sup>1</sup>). OED gives 1680 as the date at which tobacco snuff-taking became fashionable, but Capell notes that 'snuffs made of herbs, aromatic and other, were used medically long before Henry IV'

*talked* (Q, F) Most edd. read a comma

47 *questioned me* held me in talk ('much against my will' implied)

50 *To be popinjay* That the line is difficult to place syntactically makes it the more suggestive of Hot's testiness. *popinjay* (Q7) Q, F 'Poppingay'

51 *grief* pain of the wound

58 *parmaceti* *bruise* Moore Smith quotes B Rich, *Riche his farewell to the Military Profession*, 1581 (Sh Soc p 154) 'But the Doctor took sparmaceti and suche like thinges that bee good for a bruise, and recouered hym self in a shorte space'. See Clar for other parallels. The *parmaceti* goes with the valetudinarian's pouncet-box

62 *tall* brave, stout 65 *bald* trivial

66 *I answered* (Q) F 'Made me to answer'

68 *Come current* be accepted at its face value

75-6 *impeach he said* i.e. be laid to his charge for saying it. Sh. has tied himself up in a little knot, but the sense is clear

80 *His brother-in-law* The following pedigree (p 129), based on Malone, shows the historical relationships Hol, Daniel and Sh all confuse the two Edmund Mortimers, uncle and nephew, but Sh also at times, as here, confuses Edmund, Earl of March, with Roger his father who *was* Hot's 'brother-in-law'

83-4 *the great that Earl* Q 'that great that Earle', F 'the great the Earle' Most odd read 'that great the Earl', but unless we read 'that Earl' the audience will hardly grasp the fact that Mortimer and March are the same For 'magician' v note 3 1 223-5

87-8 *indent themselves* be scared into making terms with persons who have already come to terms with our enemies, v G 'indent'

96 *Needs wounds* Cf *Ric III*, 1 2 55-6, *Jul Caes* 3 1 259-61, *Cor* 2 3 6-8

98-107 *When on combatants* These ornate lines, as many have noted, come oddly from Hot, who speaks the contemptuous words of poets and poetry at 3 1 127-33 Cf *Library*, pp 14-16

101 *in changing hardiment* i.e. each excelling the other in turn, v G

106 *crisp head* Cf *MF* 3 2 92 'crisped locks', *Temp* 4 1 130 'crisp channels' A quibble, 'head' = the pressure of water against a bank (O.E.D. sb 17), and 'crisp' = rippled, v G

108 *bare* (Q) F 'base' Many follow F 'Barc policy' = patent cunning

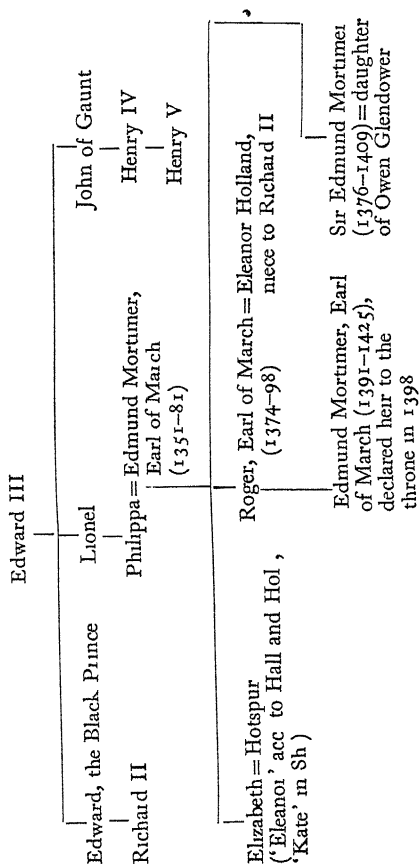
113 *dost belie him* dost not speak the truth about him

118 *sirrah* v note 1 2 172

119 *speak* Emphatic (Kittredge)

124 *you'll* (F) Q 'you will' Cf p 104

125 *the devil roar* i.e. the stage devil of the moralities, cf *Hen V*, 4 4 75, 'this roaring devil i' the old play'



128 *Albeit I make a (Q) F* 'Although it be with'

131-2 *let my soul want mercy* may I be damned

133 *Yea, on his part (Q) F* 'In his behalte'

141 *I urged once again* Not in this sc, cf note ll 1-4

143 *an eye of death* Johnson explains 'an eye menacing death', Clar 'an eye of deadly fear', which seems the better. The context implies fear, not rage.

145-6 *proclaimed blood* v note 1 80. Richard II proclaimed Roger his heir in 1385, and at Roger's death in 1398 did the like for his son Edmund.

149 *wrongs in us pardon* 'in us' = caused by us (OED 'in' 24). With 'God pardon' the old fox gives a sanctimonious smirk. Cf ll 162-4, 173-6 below.

151 *intercepted* interrupted (in the middle of the campaign).

152 *shortly* i.e. shortly after, cf *Tw Nt* 1 2 39.

156 *my brother* Mort was actually nephew to Hot's wife, and calls her his aunt at 3 1 194, cf table p 129.

166 *The cords hangman* The development of the imagery is characteristic. North is first the means of Bol's ascent to power, but 'cords' and 'ladder' suggest the 'hangman' (cf note 1 2 37-8) of Richard. Cf p viii.

168-9 *the line range* the degree and category in which you stand, v G.

175 *sweet lovely rose* Alluding to Ric's fair complexion, v Introd *Ric II*, pp lx-lxi. Moore Smith cites Kyd's *Span Trag* 2 5 99, 'Sweet lovely Rose, ill pluckt before thy time'.

176 *canker* v G. 183 *disdained* disdainful.

185 *answer pay*

185-6 *debt deaths* Perhaps a play upon words, cf note 5 1 126-7.

189 *Your discontents* Your minds which discontent has made receptive

191-3 *As full spear* Worcester knows the language that appeals to Hot

194 *good night* (Q 2) Q 'god-night', i.e. it's goodbye whether he sink or swim, in such a current Cf Apperson, 'sink or swim'

201 *By heaven* etc Q omits 'Hot' speech-prefix, Q 5 supplies it

201-7 *By heaven dignities* The prentice Ralph recites these lines in the Induct to Beaumont and Fletcher's *Knight of the Burning Pestle*

208 *this half-faced fellowship* this wretched sharing of honours, cf 'without corival' (l 207) A man to whom honour shared is not worth having is politically impossible Cf note 5 4 88, and *Fortunes*, p 70

209 *a world of figures* A universe of images, referring to 'pale-faced moon' and 'bottom of the deep'

210 *form* the point in hand, v G

214-15 *Scot of them save his soul* Double quibble (a) 'scot'=a trifling amount (lit a share in the payment of a tavern bill), (b) 'scot and lot'=a final settlement

217 *purposes* meaning Cf ll 209-10

222 *holla 'Mortimer'* Malone cites a close parallel from Marlowe's *Ed II*, 2 2 125-7

*Younger Mortimer* Cousin, an if he will not ransom him, I'll thunder such a peal into his ears,  
As never subject did unto his king

228 *All studies defy* i.e. I renounce all pursuits

230 *sword-and-buckler* swash-buckler Sword and buckler were the weapons of the highwayman (cf 2 4 164-5) or serving-man, gentlemen wore rapiers Cf *What Happens in 'Hamlet'*, pp 272-80



233 *poisoned ale* Another allusion to the P's way of life. Actually only once does he 'remember the poor creature, small beer' (2 *Hen IV*, 2.2.11), yet great men might drink small beer on occasions, the peers who tried Essex did so in court (v Cheyney, II 539).

234 *Farewell you* A line of prose, though edd make various attempts to versify it.

238 *Tying thine ear own* Kittiedge cites Greene, *Ciceronis Amor*, 1589 (ed Grosart, VII 137-8) 'Tully tyed the peoples eares to his tongue by his eloquence'.

242 *de' ye* (F) Q 'do you' F gives the accent of impatience Cf p 107.

243 *upon't* (F) Q 'vpon it' Cf p 104.

244 *madcap duke* There is nothing 'madcap' about York in *Ric II*, except in 5.2, 5.3, scenes I suspect by another hand, cf *Intro Ric II*, pp lxx-lxxiv.

245-8 *where I castle* Cf *Ric II*, 2.3.41-50.

247 *'Sblood'* Extrametrical, cf l 17.

250 *a candy deal* a sweet quantity.

251 *fawning greyhound* The word 'candy' suggests the greyhound, since Sh often associates dogs with sweetmeats Cf *Ham* 3.2.58-60 (note), and Spurgeon, *Sh's Imagery*, pp 195-9.

252-3 *Look 'kind cousin'* Cf *Ric II*, 2.3.45 'gentle Percy', 66 'till my infant fortune comes to years', and *CW* III 13, 'his tender raigne/And infant-young-beginning gouernment'.

254 *cozeners* v G, with a quibble on 'cousin'.

257 *i'faith* seriously!

260 *the Douglas' son* v note I 1.71-2.

267 *is't* (F) Q 'is it' Cf p 104.

268 *His brother's death* Cf *Ric II*, 3.2.142 William Scroop, Earl of Wiltshire, was cousin not brother to the Abp (v Wylie, II 197). The error is

Hol's (III 521, Stone, p 135) A 'cousin Scroop' turns up at 4 4 3 (v note)

275 *Before let'st slip* You always loose the hound before the hare is afoot Cf Madden, p 167, *Hen V*, 3 1 31, *Jul Caes* 3 1 273 North is annoyed that Hot interrupts Worc just as he is about to say what the plot is

*game's* (Q 5, F) Q 'game is' Cf p 104

278 *ha?* eh?

282-5 *Fo, bear home* Cf *Ric II*, 5 1 59-68

## 2 I

S D Theobald reads 'Rochester, an mn', citing I 2 124

The night sky, with Charles's wain 'over the new chimney', the flickering gleam of the lanterns in the dirty yard, the fresh air of the early dawn, the misty atmosphere, the mingled odour of damp peas and beans, of bacon and ginger, all comes straight home to our senses (Brandes, *Will Sh*, ed in I vol p 198)

Sh's scenery is in his dialogue

1 *An't* (F) Q 'an it'

3 *horse* horses *packed* loaded up on the pack-saddle, a skilled operation

4 *Anon* 1 e Coming! (lit 'immediately')

5 *beat* So as to level out the lumps The comic carrier in *F V* (IV 29) complains that the Thief 'hath beaten and wounded my packe'

6 *flocks* 1 e of wool *poor jade is* Cf 'poor fellow never joyed' (I 12) The omitted article implies rustic speech *wrung in the withers* Cf *Ham*

3 2 241

8 *dank* as a dog Cf 'dog-tired', 'dog-cheap', 'dog-drunk' (O E D 'dog' 17d) *dank* 1 e 'not like the "good dry oats" that Bottom wished for' (Clar)

9 *next way* quickest way

15 *stung like a tench* Cf l 21, allusions to parasitic crustaceans found on fish, cf O E D 'fish-louse'

17 *king christen* (Q) Christian king F 'King in Christendome' Cf *Ham* 5 i 28 'even-Christen'

20 *leak chimney* This unsavoury practice, expressly condemned by Dr Andrew Boorde (*Dietary of Helth*, 1542, ed Early Eng Text Soc pp 236-7), was evidently common Cf G 'chimney'

21 *breeds loach* Cf note l 15 Clearly 1 Carrier is a fisherman 22 *come away* v G

24 *razes of ginger* v G 'raze' The carrier in *FV* (iv 30) is robbed of a 'great rase of Ginger that bouncing Besse should have had'

25 *Charing-cross* i.e. the other side of London city

26 *turkeys* First found in Mexico, 1518, brought to Europe soon after, v O E D

29 *as good drink* Prov Ct 2 2 21

32 *two o'clock* Cf l 1 above 'The carrier suspecting Gad, did not want him to think it was time to start' (Clar)

35-6 *soft ay, faith* not so fast! I'm not quite such a fool as all that *ay, faith!* Q 'I faith'

38 *when? canst tell?* 'don't you wish you may get it!' (Deighton) Cf *E*, 3 i 52

39 *quoth-a* (F) Q 'quoth he' Cf p 104

42 *Time enough candle* sometime this evening Gad is trying to discover the carriers' timetable, so as to guess the hour they will be passing Gad's Hill, they see his purpose and put him off Cf note 1 2 121

44 *They will company* This implies that they would travel with the gentlemen, yet no carriers appear in 2 2, though one comes as witness with the Sheriff who calls to arrest Fal at 2 4 492, and a carrier is robbed on Gad's Hill in *FV* Cf *Library*, pp 7, 9

45 *great charge* i.e. much money, as appears from ll 54-7, cf note 1 57

46 *chamberlain* v G Inn-servants were notorious for complicity with highwaymen 'Certes, I believe that not a chapman or traveller in England is robbed without the knowledge of some of them' (William Harrison, *Description of England*, 1587, quoted in my *Life in Sh.'s England*, p 82)

47 *At hand, quoth pick-purse* Prov = Here I am! (cf Jente, No 167) No one can be closer at hand than he who has his hand in your pocket

48 *as fair* as apt

50 *than giving labouring* than the overseer does from the workman But 'giving direction' also = the cant term for the Chamberlain's part in the robbery Cf Jonson, iii 547 (*EMO* 3 6 33-4)

51 *layest the plot how* Also equivocal plot = (a) overseer's plan for the workmen, (b) highwayman's plot

S D Q F give the entry at l 46 when the Chamb first speaks, correctly from the stage point of view

54 *franklin wild* freeholder from the weald, v G

*three hundred marks* £200, v G 'mark' To judge from 2 4 508, this is all that is taken on Gad's Hill, though Fal boasts of £1000 at 2 4 156 (v note)

56 *auditor* An official of the Exchequer, cf G and *Library*, p 7

57 *too* Implies that the 300 marks is reckoned as 'charge'

60 *Saint Nicholas' clerks* The special saint of clerics and travellers was also claimed as patron by highwaymen and cutpurses, partly no doubt because his name suggested at once 'nick' (=cut) and 'Old Nick' (=the Devil), and partly, I suspect, because he was usually represented with three purses in his hand (actually in celebration of a miracle by which he had

caused robbers to restore stolen goods, cf Pollard, *Eng Miracle Plays*, App II), and thus seemed to typify the cutpurse himself

61 *neck* With a pun on 'Nick'

65 *What* Why Cf 2 *Hen IV*, I 2 III

*talkest hangman* Cf notes I 2 37-8, 42-3, 73,

4 2 36

67 *he's* (F) Q 'he is' Cf p 104

68 *Trojans* v G

72-† *with no malt-sworms* with no vagabonds, footpads that will knock a man down for sixpence, or roistering purple-faced soakers with fierce moustaches Cf G for separate terms

72-3 *long-staff strikers* v G 'striker' Clar cites Evelyn's *Diary*, 23 June 1652

Two cut-throats started out, and striking with long staves at the horse and taking hold of the reins threw me down, took my sword, and hauled me into a deep thicket some quarter of a mile from the highway, where they might securely rob me, as they soon did

74 *tranquillity* 'people who live at ease' (Onions)

75 *onyers* (Malone) Q 'oneyres', F 'Oneyers'

Much debated Johnson takes it as plur of 'great-onc-ycr' ('as we say privateer, auctioneer, etc') But Malone suggests '*onyers*, that is *public accountants*, men possessed of large sums of money belonging to the state', and, quoting from Coke, *On Littleton*, 1628, IV 116, notes that the vb 'to ony' was still used in his day at the Exchequer, a word coined from *on* (=oneratur nisi habeat, etc) which the sheriff set at the head of his statement in making up his accounts Cf OED 'ONi', giving *on*, a vb trans = 'to charge to the sheriff'—from which 'onier', a clerk to the Exchequer, is a short, if conjectural, step The Chamb claims franklins and auditors among the travellers, Gad burgomasters and great Exchequer officials among

the highwaymen Both 'auditor' and 'onyers' hark back to the Receivers of the orig legend, cf *Library*, p 7

75-6 *can hold in* will not blab

76-7 *such as will drink* the sort of fellows who prefer blows to words and will rather cry 'lay by' than 'bring in' (cf note 1 2 36)

81 *boots* spoil O E D gives no other instance of the plur in this sense The quibble is obvious

83 *will she way*? would she be any protection in a tight corner? Lit will she keep out the damp on a muddy road?

84 *liquored* (a) greased (of boots), (b) made drunk (of men)

85 *castle* A type of security Also 'Gad alludes to the name of his leader—Sir John Oldcastle' (Kittredge)

86 *fein-seed* Being invisible itself, this was supposed, acc to the primitive logic that governed the old science, to confer invisibility upon those who carried it It could be found on Midsummer Eve (St John's Eve), at which time alone it was visible

91 *purchase* v G *as I am a true man* in very truth But 'true man' = honest man, as distinguished from criminal, hence the Chamb's retort Cf *FV* II 75-8

*Iohn* My friend, what make you abroad now? It is too late to walke now

*Thceff* [=Gad] It is not too late for true men to walke

*Lawrence* We know thee not to be a true man

94 '*homo*' *all men* A sentence from Lyly's *Grammar*, often quoted, e g by Nashe, v p 192 'All men', i e honest and false alike

## 2 2

S D Q 'Enter Prince, Pomes, and Peto, &c' The Q '&c' includes Bardolph (cf 1 20), who is with the party riding from London (1 2 124, 154, 167-70), not with Gad the 'setter', who comes from Rochester and announces the victims' approach. Led astray by a slight confusion of speech-prefixes in 11 50-1 (v note), mod odd give Bard his entry with Gad at 1 46 N B The carriers (cf notes 2 1 44, 2 4 495) do not appear

Pope reads 'The Highway', and Capell 'Gadshill The road down to it' Cf note 1 2 121

1-2 *Falstaff's horse* In *FI* 1 61 Oldcastle's horse is a bay called Hobbs, the only comic touch about him

2 *frets velvet* A common quibble Stiffened velvet was more liable to chafe, and so to grow shabby

3 *stand close* hide yourself, v G 'close'

11-35 *The rascal afoot again* For a parallel in Nashe v p 192 'I'll not bear afoot again' echo his very words

13-14 *Well, I doubt all this* Yet I don't doubt I shall make a fine death of it, in spite of all he can do, 1 e Poins may be the death of me, but I mean to make a godly end 18 *medicines* love-potions, v G

20 *starve* die 22 *true man* Cf note 2 1 91

26 *upon't* (F) Q 'vpon it'

27 *Where* Fal mockes at the whistling

35 *all the coin exchequer* The 'receivers' theme, cf *Library*, p 7

42 *Go hang* (F) Q 'Hang' Cf *Temp* 2 2 53, *Troil* 4 2 26, *Ant* 2 7 59

43 *garters* 'Alluding to the Order of the Garter in which he was enrolled as heir apparent' (Johnson) Apperson ('Hang') and Jente cite Ray, *English Proverbs*, 1670, 'He may go hang himself in's own garters'

44 *ballads tunes* The Star Chamber frequently

punished the makers of libellous ballads, set to popular tunes, v Cheyney, 1 92-3 Cf p 192 for parallel in Nashe

46 *afoot* in action Fal quibbles

SD Q, F 'Enter Gadshill' Pope and later edd added 'Bardolph and Peto with him' Cf head-note and note ll 49-51 below

49-51 O, 'tis our setter Case ye, case ye, etc (Johnson) Q prints

Po O tis our fliter, I know his voice, Bardoll, what newes  
Bar Cafe yee, cafe yee Exchequer

F and all mod edd follow But Johnson notes that (1) it is absurd to recognize one man as the 'setter' and ask another for the 'news', and that (11) Fal's cries at l 20 show Bar and Peto to have entered by then We may add (111) that ll 51-3 must be spoken by the 'setter', whose function is to give notice of the prey's approach (1 2 104), while Peto's question at l 61 and Gad's answer to him provide further evidence that Gad enters alone The Q text is explained if we suppose that (a) Sh wrote the two short speeches (ll 49-50) in one line and then prefixes, as was his custom, in 'English' script like the rest, and (b) the printers, taking it as a query addressed to Bar, changed Gad to Bar accordingly at the beginning of l 51 Cf MSH pp 187-91

51 *Case ye* mask yourselves, cf note 1 2 123

52-3 *money exchequer* 'Receivers' theme again, cf l 35

54-5 *the king's tavern* Why 'ling's'? v *Fortunes*, p 132, n 22

62 *eight, or ten* Acc to 2 4 250 only four appear on the stage

65 *John of Gaunt* A retort to 'Sir John Paunch', i.e. 'I'm not one of *your* family' Hal is himself 'gaunt', cf note 2 4 242



75 *happy man* *dole* v G.

77-88 *Come, neighbour here!* Morgan (p 28) finds the following lines of verse in this passage

The boy shall lead our horses down the hill,  
We'll walk afoot awhile and ease our legs  
O, we are undone, both we and ours for ever  
Hang ye, gorballed knaves are ye undone?  
No, ye fat chuffs I would your store were here!

77-9 *The boy legs* With these words, and by the trick played on Fal, Sh. rids himself of horses, which could not be brought upon the stage

82-90 *Strike jure ye, faith* Fal's part in the attack is intimidation. The victims, he asserts, have fed on the fat of the land, while younger and better men (e.g. himself) are desperate for lack of means. Most of his terms of abuse (v G) are applicable to himself

83 *bacon-fed knaves* 89 *bacons* Both terms=fat country bumpkins

87 *gorballed* For Nashe parallel v p 192.

88 *chuffs* v G Another Nashe word, v p 192

90 *grandjuro's* Implies 'men of substance'. Cf Nashe, *Lenten Stuffle*, 'Wealthy saide I<sup>d</sup> nay I'll be sworne hce was a grande iurie man in respect of me' (McKerrow, iii 155, l 20)

91 *true men* v note 2 i 91 93 *argument* v G

98 *equity stirring* C F Phelps, *Falstaff and Equity*, 1901, sees an allusion here to the contest between the courts of common law and of equity at this period, esp. to the judgment of the L. Chancellor in *Throckmorton v Finch*, 15 Nov. 1597. Such an allusion would appeal to Inns-of-court students in the audience.

99 *than in a wild-duck*—'which takes to flight at the first sight of danger' (Clar)

99-101 S Ds Q (with a brace, opposite ll 100-1), 'As they are sharing the Prince & Poinis let vpon them,

they all runne away, and Falstaffe after a blow or two runs away too, leauing the bootie behind them' F omits the clause about Fal, which is clearly misplaced. For my additions cf l 109, note 2 4 257, and *Fortunes*, pp 43-8.

102-8 *Got with pity him* Q0, Q1, F print as prose, Pope and all later edd as verse. Cf above, pp 112-13, and *Library*, pp 14-16. Though the passage was once verse, I revert to Q, since Sh finally wrote it as prose and intended it, I believe, to be spoken as prose. NB Neither 'The thieves with fear' nor 'Away, good Ned death' are regular lines of verse.

104-5 *Each officer* Cf *3 Hen VI*, 5 6 12, 'The thief doth fear each bush an officer' and Nashe parallel, p 193.

105-6 *Away, good Ned death* As Malone and Ritson noted, if 'Oldcastle' be read for 'Falstaff', the line becomes regular verse. Cf *Library*, pp 14-16.

106 *lards* Because sweat was supposed to be melted fat. Cf *Fortunes*, p 28, and *2 Hen IV*, 1 2 160.

109 *the fat rogue* (Q0) Q1, F (and all edd) 'the rogue'. Cf p 103.

## 23

S D Capell first read 'Warkworth. A room in the Castle', and Clar cites Hardyng, who was brought up in Hot's household, and relates that he saw letters from English lords, promising Hot assistance, 'in the castel of Werkeworth, when I was constable of it vnder my lord, Sir Robert Vmfreule' (cf Hardyng's *Chronicle*, ed 1812, p 361, notes 3 1 62-5, *2 Hen IV*, 1 1 161-2 note, and Kingsford, *Eng Hist Lit in the Fifteenth Century*, p 141), which statement may be the origin of the present scene.

4-5 *In respect of* (F) Q 'In the respect of'. Cf l 2 above.

18-21 *our plot good friends* Cf *C IV* III 88

strong was their plot,  
Then parties great, meanes good, th' occasion fit  
Their practise close their faith suspected not

22 *my lord of York* Cf I 3 268-70 'Even an  
abp', implies Hot, 'commends the plot'

24 *brain his lady's fan* i.e. knock him down  
with a feather (of which fans were made at this time)

31 *fear hear* Cf 4 3 7

33 *divide buffets* beat myself, v G 'buffets'

34 *skim milk* (Q) F 'skim'd Milk' The least  
masculine drink he can name

37 *Kate* Cf table p 129

39-66 *O my loves me not* Cf Portia's speech,  
*Jul Caesar* 2 I 237ff

39 *alone* A sign of melancholy

43 *stomach, pleasure* Moore Smith suggests 'stomach-  
pleasure', i.e. relish for your food

47 *my treasures rights* my precious rights (in  
your time and attention)

50 *thee* (Q2) Q 'the' 51 *manage* v G

52-7 *And thou fight* Cf *Rom* I 4 83-4

54-5 *frontiers basilisks culverins* v G Names  
of reptiles were often applied to early cannon

56 *ransom* Capell conj 'ransomed' ('ransom'd'  
read 'ransome'), attractive with 'slain' following

64 *On some hest* Meaning doubtful, poss cor-  
rupt Clar 'when suddenly called upon to make a  
great effort' Perhaps=on coming to a sudden great  
decision (v O E D 'hest' 3)

71 *a roan* (Q3) Q 'Roane'

72-4 *That roan the park* Q, F print as prose  
Pope rearranged, and I follow doubtfully Cf note  
II 79-90

73 *Oesperance* The Percy motto, in full 'Esperance  
ma comfote'='Hope my reliance' (as Lord Eustace

Percy is good enough to translate it for me), the whole burden of 23 1-36 The mod family motto is 'Esperance en Dieu'

77 *carries you away* v G

79-90 *Out things true* Q, F print as prose, Pope and all later edd as verse Cf above, pp 112-13 and *Library*, pp 14-16 I follow Pope with hesitation L Percy changes her tone at l 79, and l 88 is hardly a line of verse

80-1 *A weasel tossed with* v G 'spleen', 'tossed', and cf *Cymb* 3 4 162

84 *his title* 1 e to the crown Cf note 1 3 80

85-6 *go*=(a) depart, (b) walk

88 *Directly* without evasion

89-90 *In faith things true* Prof Peter Alexander brings to my notice an extract from the *American Nation*, 11 March 1875, reprinted p 124, *Trans New Sh Soc* 1875-6, which quotes the following passage about L Percy

Saeva in familiares, petulans etiam erga maritum, cujus secreta se exquaesituram minitabat, vel *frangendo d'gitorum ossicula*, si veritatem pandere constantius recusaret

Thus the writer claims to have found in Polydore Vergil, *vv* 2, but unfortunately the reference is wrongly given, nor have I been able to trace the passage elsewhere Yet it looks like Latin of the period, and, if genuine, might offer a clue to some hitherto undetected source of the play See G Fenton, *Tragicall Discourses*, 1567 (Tudor Trans 11 102) 'No sortes of kysses or follyes in love were forgotten, no kynde of crampe, no pynchyng by the little finger'

92 *Love* He replies to what she said at l 66, cf 2 4 105, 4 1 13 (notes)

94 *mammets* puppets Cf *Ham* 3 2 246 Prob 'play with mammets'=dally Pinkerton, 1785, conj 'mammels'=breasts, and some edd agree

95-6 *cracked crowns* *current too* Quibble, 'cracked crowns' reminds Sh of unsound coins, cf Act Hen VII, 1503, 'Half Groats being Silver (howbeit they be cracked) shall be current' Cf G 'current'

113 *Thou wilt not know* An ancient jest based on Seneca (cf Jente, *Mod Lang Notes*, vi 253 ff), for Nashe parallel v p 193

## 2 4

S D Rowe reads 'The Tavern in Eastcheap' and Pope 'The Boar's-Head tavern in Eastcheap' Eastcheap is often named in the text, the Boar's Head never This silence, taken with allusions to Fal as a boar, which seem to play upon the name of the tavern (1 *Hen IV*, 2 1 107, 2 *Hen IV*, 1 1 19, 2 2 144, 2 4 229) suggests (i) that it was too well-known to need naming, and (ii) that the name may have been kept off the stage to avoid complications with the contemporary proprietor The Boar's Head, perhaps orig a cook-shop, goes back to Ric II's reign, and may have been the scene of Glutton's debauch in *Piers Plowman* (v Skeat's note, Pass v 313 Clar ed) It was certainly a famous tavern in Sh's day Cf Sugden, and *Fortunes*, pp 25-31 For 'unsteadily' v note l 108 below

1 *fat room* 'close, stuffy room' (Clar Onions), v G Perhaps full of tobacco-smoke, and Poincs may enter puffing a pipe to give effect to this Some conj 'vat-room' (cf 'fats' *Ant* 2 7 122), but that would be the cellar, from which the P had just come

4-5 *amongst hogsheds* i.e. in the cellar Dekker advises gallants (*Gull's Hornbook*, 1609, ch vii) 'to accept of the courtesie of the Cellar when 'tis offered you by the drawers', which seems to imply that this was where the drawers themselves drank

11-12 *lad of mettle* i.e. one who has the courage of his desires

12 *a good boy* a good fellow Familiar, like 'sweet wag', 'dear heart'—not usually addressed to a prince!

14-15 '*dyeing scarlet*' Topers' urine was supposed to make the best scarlet dye, hence 'dyeing scarlet' became a euphemism for drinking deep H C Hart (*New Sh Soc Trans* 1877-9, p. 464) cites

Parisus quando purpura praepratur, tunc artifices invitant Germanos milites et studiosos, qui libenter bibunt, et eis praebent lurgiter optimum vinum, ea conditione, ut postea urinam reddant in illam lanam (Note on bk II, ch. 22 in Ozell's trans. of le du Chat's ed. of *Rabelais*, Dublin, 1738)

Prof. Daly of Edinburgh suggests to me that such notions derive from the common practice, still found among cloth-dyers of the Hebrides, of using urine as a mordant to fix the colours

15 *breathe watering* pause in the middle of a drink, v G

16 *cry 'hem'* i.e. to bid someone clear his throat Thus 'Hem!' = clear your throat and down with it, cf 2 *Hen IV*, 3.2.218 '*play it off*' v G

18 *drink tinker* Tinkers were notorious drinkers, cf Sly in *Shrew*

20 *action* engagement, cf 3.3.2

21-2 *to sweeten sugar* A vulgar action Dekker (*Hornbook*, ch. vii) advises his gull

Enquire what Gallants sup in the next room, and if they be any of your acquaintance, do not you (after the City fashion) send them in a pottle of wine and your name sweetened in two pittiful papers of sugar

Sugar needed for sack (v notes 1.2.3-4, 2.4.72-4) could be bought in small packets from the drawers

25 *Anon, anon, sir!* Coming, sir, coming! For Nashe parallel cf p. 193

26 *Score Half-moon* Spoken to the vintner at the buttry-bar Cf 'Pomgarnet' (l 37) and Jonson, *Barth Fair*, 5 4 205 'Score a pint of sacke i'the Conney' Such names for rooms are still found in inns to-day For 'bastard' v G

32 *precedent* (F 'President') Q 'present', i.e. something really original and worth copying Cf pp 106-7

33-99 *Francis reckoning* The fun of this episode hitherto overlooked, lies in the lad's agitation at the prospect, as he imagines, of an offer of a place in the P's household, an offer never made because constantly interrupted by Poins's calls, and his own conditioned reflexes thereto

41 *five years* Apprenticeship began at 12 or 14, the normal term being 7 years Francis is therefore 14 or 16

45-7 *darest thou run from it* This is enough to make him think an offer impending Cf *MP* 2 2 1-29 (Lancelot Gobbo's debate with his conscience)

48-9 *sworn England* Cf note *MP* 2 2 157-8 One Bible was enough

49 *I could heart* I am ready Cf *AL* 2 4 4

68-70 *rob this pouch* Alluding to the vintner, who would be robbed if Francis broke his indenture, and a comic inventory of the man's dress and appearance, as would be made clear at his entry in l 77

72-4 *Why then so much* I paraphrase 'If you haven't the courage to run away, you are doomed to serve (or to drink) "brown bastard" (v G) for the rest of your life, and to watch that nice white drawer's doublet of yours growing dirtier and dirtier A thousand pounds for a penn'orth of sugar is a good offer, not to be had in Barbary itself' Cf Cheyney, 1 ch xviii for details of the extensive trade in sugar with Barbary

78-9 *What' stand'st within* Cf Nashe parallel, p 193

87 *merry as crickets* Cf Apperson, p 413, Jente, No 82

88-9 *what cunning issue*? i.e. what's the point of it all?

90 *I am humours* etc I am ready for any sort of fun that ever was

91-2 *since the midnight* Cf LLL 4.1.118ff and *Edward III*, 2.2.117, 'Since letherne Adam till this youngest howre'

96-9 *That ever reckoning* A parenthetical remark due to Francis's re-entry Hal is a little tipsy

98-9 *the parcel reckoning* items on the bill

99 *I am mind* i.e. "I am not yet of Percy's mind"—who thinks all the time lost that is not spent in bloodshed and has nothing but the barren talk of a brutal soldier' (Johnson)

105 *an hour after* Cf 2.3.92, 4.1.13

106-7 *I'll play* etc Plays extempore (cf 1.273) were a feature of tavern life at this time For 'brawn' cf head-note and 2 *Hen IV*, 1.1.19

107 *Dame Mortimer* v table p 129

108 '*Rivo*' says *the drunkard* v G '*Rivo*' An admission that the speaker is not quite sober Spoken, I suppose, with a slight luccough

*Rib* *Tallow* Sinloin and Gravy, v G '*tallow*' and *Fortunes*, pp 26-9

SD Q, F '*Enter Falstaff*' Edd add the rest

112-13 *I'll sew them too* A progressively worsening list of sweated occupations, 'sew'=stitch (part of the manufacturing process), 'mend'=darn, 'foot'=refoot when thoroughly worn out

115 *virtue* minliness, cf 2 *Hen IV*, 1.2.166

117 *butter melted* (Warburton) Q, F '*butter*, pitiful hearted Titan that melted' Theobald and other edd read '*butter*' for '*Titan*' on the ground that Titan could not melt at his own sweet tale Warburton's brackets avoid this difficulty, while '*pitiful-hearted*'=



sentimental (Hemingway) is a natural epithet for 'common-kissing Titar' (*Cymb* 3.4.166), cf *Harr* 2.2.182, Apperson 'sun', Tilley, No 604, and *MLR* xi pp 462-4. 118 *tale* 1e of love

*compound* 1e of Fal's face (red as the sun) and the cup of sack (melting like butter before it)

121 *lime* 'To increase its dryness and to make it sparkle' (Arden)

121-2 *There is villainous man* These words were already being quoted by Francis Meres in his *Palladis Tamia* (§ xiv), pub late summer, 1598

124-5 *if manhood earth* Cf *Ado* 4.1.318

126 *lives* (Q, F) Mod edd 'live'

128 *God help the while* 1e while things go on like this

129 *a weaver sing psalms* 1e could turn godly weaver and retire from a bad world. Perhaps a relic of Oldcastle's Lollardry (v above, p xiv, *Fortunes*, pp 16, 33, and *Library*, p 8) Eliz weavers, often Calvinist Dutch refugees, were given to psalm-singing, v *Sh Eng* ii 19-20, *Tw Nt* 2.3.61, *Wint* 4.3.43

*I could anything* (Q) The 'purged' F reads 'I could find all manner of fongs' Cf p 105

131 *wool-sack* Follows naturally on the talk about weaving

133 *dagger of lath* Used by the Vice (v G) to beat the Devil with in the old interludes, cf *Tw Nt* 4.2.136, 2 *Hen IV*, 3.2.318, and above, 1.3.125

135 *I'll never wear hair* etc A gibe at Hal's hairless chin, cf 2 *Hen IV*, 1.2.20-6

152 *All's one* (F) Q 'all is one' Cf p 104

156 *a thousand pound* The sum named in *1 V* 1, not in 2.1.54 above, v note *ibid*, and *Fortunes*, p 143, n 25

161 *at half-sword* 1e at close quarters

164-5 *buckler sword* Cf note 1.3.230

170 *Speak*, etc 171 *We four* etc 173 *And*

*bound* etc 177 *As we were* etc (as in F) Q gives these speeches to *Gad, Roff, Roff, Roff*. All edd follow F which is clearly right. I con j that Sh's MS orig read 'Prin', 'Roff', 'Roff', 'Roff', that when 'Rossil' was cut out of the play (v note 1 2 156) a single 'Gad' was jotted in the margin as a note to the prompter to substitute that character, which he did in the 'book' from which F was corrected (v p 105), and that when Sh's MS reached the printer he altered the wrong prefix.

174 *No, no not bound* The emphasis is on 'bound'. The binding of sixteen men by four is too much for Peto.

176 *an Ebrew Jew* 1 e 'a Jew of Jews' (Hemingway), cf *Ado*, 2 3 256 180 *other*=others

183 *a bunch of radish* A symbol of leanness. Elyot, *Castle of Health*, 1539, p 35, writes 'Radyshe rootes haue the vertu to extenuate or make thin', cf 'peppercorn' (3 3 8).

187-8 *peppered paid* v G

188-9 *two rogues suits* At this point, I think, Fal winks at the audience, cf *Fortunes*, p 53.

191 *horse* As much a type of stupidity as the ass, cf *Troil* 3 3 126.

191-2 *my old ward* my usual fence

192 *lay bore* v G 'lie', 'bear'

197 *all afront* all four abreast

203 *by these hilts* Plur because the hilt was of three parts. Being also often cruciform, an oath upon it was esp sacred, cf *Ham* 1 5 147 (note, and add note).

206 *Dost thou hear me* 1 e 'Listen'. The formula for attracting attention.

207 *mark*=(a) heed, (b) keep count

*too* (Q2) Q 'to'

211-12 *Their points hose* Cf *Tw Nt* 1 5 22-5, v G 'point' and Linthicum, p 282.

214 *came in hand* i.e. not only thrust at them but advanced upon them

218-19 *three green* v G 'Kendal green' and cf Linthicum, p 79 'Fal's imaginary "knaves" had dressed true to form either as robber woodmen, or as low-class thieves'

220-1 *for it thy hand* With this palpable lie Fal deliberately gives the show away Cf *Fortunes* p 53

222-5 *These lies catch* Moore Smith and A E Morgan (p 30) independently suggest that the speech is verse, the lines ending *them, palpable, fool, catch* Cf *Library*, pp 14-16

224 *clay-brained guts* clod-witted gormandizer

225 *tallow-catch* Meaning much debated I believe it to be nothing more recondite than the pan to catch the dripping from meat roasting on a spit, cf G 'tallow', note l 108 above, and *Fortunes*, p 28

233 *upon compulsion* 'Reasons' or opinions were in that age commonly extracted by the 'compulsion' of torture

236-7 *reasons blackberries* 'The Old French word for "grape" had the two dialectical forms *resin* and *raisin*, both of which came into English Hence the word was often spelt and pronounced "reason" (H Bradley, *Sh Eng* II 544)

240 *sanguine coward* A kind of oxymoron (Arden), 'sanguine' = (a) red-faced, (b) courageous, whereas cowards are pale by nature, cf *Macb* 5 3 11, 'thou cream-faced loon'

242 *you starveling* etc P Henry 'exceeded the meane stature of men his necke long, body slender and leane, and his bones small' (Stow, *Annals*, 1615, p 342, drawing upon the fifteenth-century chronicler Tito Livio) It was to contrast with this lean prince, I suggest, that Sh made his Fal fat

*eel-skin* (Hanmer) Q 'elfskin', F 'Flfe-skin' All Fal's other 'base comparisons' exemplify Hal's thin-

ness, to which 'elf-skin' (? meaning) seems irrelevant. But twice elsewhere Sh uses 'eel-skin' to describe a man very tall and thin (*K John*, 1 1 141, 2 *Hen IV*, 3 2 325). Lastly, Arden notes an obvious echo of the passage in Field, *Woman is a Weathercock*, 1 2 ('that little old dried neat's tongue, that eel-skin') which goes far to confirm Hanmer's emendation.

245 *standing tuck* a blade that has no pliancy and is therefore 'vile', i.e. worthless. Cf OED 'standing' 8, Arden (ed 1930), and *MWW* 3 5 101, 'to be compassed, like a good bilbo, in the circumference of a peck, hilt to point'.

246 *breathe* v G

247 *base comparisons* Cf notes 1 2 79, 3 2 67

253 *with a word* in a word *out-faced* bluffed

256 *dexterity* agility

257 *as ever bull-calf* Fal 'run and roared' like a young bull pricked in the haunches by swords or goads at a bull-baiting. Cf 2 *Hen IV*, 3 2 177-8, 'Come, prick me Bullcalf, till he roar again', 3 *Hen VI*, 2 5 126, and below, 4 1 103.

263 *now* At this point, acc. to an American stage-tradition (v B Matthews, *Sh Stage Traditions*, p 11), Fal, who has been hiding his head in apparent shame behind a settle or chair, slowly lifts his sunlike face in triumph above it. Cf *Fortunes*, p 55. Garrick seems to have used his shield for a similar purpose (Sprague, p 86, discussing this 'business').

268-9 *the lion true prince* A notion that goes back to Pliny. Edward III dared Philip of Valois to prove his kingship by entering a lion's den (v Einstein, *Italian Renaissance in England*, p 239).

*the true prince* Hudson, *Sh's Life* etc 1872 (11 86), suggests a sly allusion here to Henry IV's usurpation.

273-4 *Watch to-morrow* Cf *Matth* xxi 41. Sanctimonyagam, but with Fal 'watch' = sit up all night (cf note, 4 2 56-7), and 'to-morrow'—never comes!

276 *a play extempore* Cf note, ll 106-7 In the old *Henry IV* Oldcastle and Hal seem to have rehearsed the scene in court when Hal strikes the L Chief Justice In *FV* sc v, this is enacted by two clowns

286-7 *a royal man* Promotion for 'a noble man', a 'royal' = 10s, a 'noble' only 6s 8d Cf note, 1 2 135-6

301 *he hacked dagger* Cf *Ado*, 5 1 182

305-6 *tickle spear-grass* Acc to Harman, *Caveat for Common Cursetors*, 1579, beggars used spcargrass to produce artificial sores Cf *FV* vi 17-22 (Derrick tells how he won the name of a 'bloodie souldier' at Agincourt)

Every day when I went into the field I would take a straw and thrust it into my nose, and make my nose bleed, etc

307 *the blood of true men* i.e. of their victims, cf note 2 1 91 and G 'true'

311 *with the manner* in the act, v G 'manner'

316 *meteors exhalations* Much the same thing, v G

319 *Hot livers, and cold purses* 'Drunkenness and poverty' (Johnson) Cf *Ant* 1 2 23, and Nashe parallel p 193

320-1 *Choler halter* Double quibble (1) 'choler'—'collar', (2) 'rightly taken'=(a) properly understood, (b) justly laid by the heels Based on the proverb 'After a collar cometh a halter' (Jente, No 68)

327 *crept into* Cf *MWW* 3 5 133

*thumb-ring* Worn by 'grave persons, citizens and aldermen' (Singer, ed 1826)

327-8 *sighing and grief* (Monsieur Remorse's, cf 1 2 109) The jest is that grief was supposed to impoverish the blood and so lead to emaciation and decline Cf 2 *Hen IV*, 4 4 58

329 *Sir John Bracy* 'No trace in the histories of the period' (Clar)

332-34 *gave Amaimon hook* Jocular allusions to the dealings of 'conjurers' with demons *Amaimon* (Capell) Q, F 'Amamon' Cf *MWW* 2 2 274, 'Amaimon' and R Scot, *Discoverie of Witchcraft*, 1594, xv, iii One of the principal devils

333-4 *upon Welsh hook* Glend 18, Fal implies, (1) a rustic soldier, fighting with a billhook, (11) a black magician, swearing his men upon a hiltless weapon, cf note 1 203

335 *Owen Glendower* (Dering MS) Q, F 'O Glendower' As Halliwell notes, Fal catches up and repeats the name

341 *pistol* 'Pistols were not known in the age of Henry They were, in our author's time, eminently used by the Scots' (Johnson)

348 *ye cuckoo* Because Hal 'had echoed the words "rascal" and "running"' (Elton)

352 *too* (Q2) Q 'to' *Mordake* v note 1 1  
71-2 *blue-caps* Contemptuous for 'Scots', v G

370-3 *Do thou my crown* Cf note 1 276, and *FV* v 10-12

thou shalt be my Lord chief Justice, and thou shalt sit in the chaire, and Ile be the yong pince, and hit thee a boxe on the eare

374-6 *Thy state* etc 'The P speaks with exaggerated solemnity, as if he were a prophet Cf *Isaiah*, xii 19' (Kittredge) For 'state', 'joined-stool', 'leadon dagger', v G *taken for*=reckoned as (O E D 48 b)

378 *Give me sack* Cambyses' maudlin 'vein' was an effect of drink

380 *passion* grief, cf ll 409-11, and G

380-1 *in King Cambyses' vein* 1 e in the style of *A Lamentable Tragedy, mixed full of Pleasant Mirth, containing The Life of Cambyses, King of Persia*, 1569, by Thomas Preston But Johnson questioned

if Sh. had ever seen this tragedy, for there is a remarkable peculiarity of measure, which, when he professed to speak in King Cambyses' vein, he would hardly have missed, if he had known it

And all who read this play in fourteeners (v J Q Adams, *Chief pre-Shakespearian Drama*) must agree I suspect that quotations from Preston figured in the old *Henry IV*, and that Sh. rewrote them to burlesque the more up-to-date style of Kyd or Greene (cf notes ll 385, 388) By 1596-8 Preston and fourteeners were *vieux jeu*

385 *Weep not vain* At l 1029 Preston has a S.D. 'At this tale tolde, let the Queene weep', but for the style Arden quotes Greene, *Alphonsus*, 2.1.573 'Nay, then, Albinus, since that words are vain'

386 *O, the father* A profane circulation

387 *trustful* (Dering MS) Q, F 'Trustfull' Cf *Ham* 3.4.50 (F)

388 *For tears eyes* Cf Preston, l 1030 'Queene These words to heare makes stilling teares issue from christall eyes', and, for style, Kyd's *Soliman and Perseda*, 4.1.94-5

How can mine eyes dart forth a pleasant look,  
When they are *stopt* with *floods* of flowing tears?

389 *harlotry* v G

394-6 *though the camomile wears* A recognized parody of Lyly's *Euphues* (Lyly, 1.196), cf Tilley, No 68

396 *yet youth* (Q3, F) Q 'fo youth' Q3 is almost cert. right, though it must be a guess- emendation

398 *trick* v G and *All's Well*, 1.1.98

402 *blessed heaven* A jesting allusion to the sun as symbol of royalty Cf notes 1.2.189, 3.2.79

407 *ancient writers* i.e. *Ecclus* viii 1 Cf Lyly, 1.250

408-12 *for, Harry name* Euphuistic antithesis and alliteration

419-20 *If then fruit* Cf *Matth* vii 16-20

'Fal is the tree, and his virtuous looks the fruit'  
(Clar)

428-9 *hang me hare* 'e baffle me Cf G  
'baffle' For the absurd comparison of Fal, hanging  
upside down, with a baby rabbit or the long body  
of a skinned hare in a shop, cf 'bunch of radish'  
(1 183), 'shotten herring' (1 126) and *Fortunes*, p 31

436 *tickle you for* 'divert you in the role of'  
(Arden)

438 *violently grace* For Nashe parallel v p 194

441-2 *bolting-hutch of beastliness*=accumulation of  
physical grossness, from which all the finer elements  
of human nature have been abstracted, v G

444 *roasted Mannington tree belly* Cf G 'Man-  
ningtree' and *Fortunes*, p 30 For Nashe parallel v  
p 194 The 'pudding'=stuffing of sausage-meat

445-6 *vice iniquity vanity* 'The Vice, Iniquity,  
and Vanity were personages in the old moralities'  
(Malone), and 'Ruffian' was a cant word for the Devil,  
e.g. in the Chester miracle plays (cf O.E.D. 'ruffin')

447 *cleanly* deft 448 *cunning* skilful

451 *take you* explain yourself

471 *I do, I will* Cf 1 2 187 ff and 2 *Hen IV*,  
5 5 64

471 and 475. S.Ds Q and F provide no previous  
exits for Bar and Hostess Camb and mod edd  
supply at l 471 'A knocking heard Exeunt Hostess,  
Francis, and Bardolph' This (i) would leave the stage  
silent for several moments, which is absurd, and (ii) is  
unnecessary, since Bard and Host can exit any time  
unnoticed by the audience

472-73 *most monstrous watch* enormous posse of  
police

477 *Heigh, heigh!* etc Q4-5, F and some edd  
assign to 'Falst' It is an accident of the press

*the devil fiddle-stick* v G 'fiddle-stick', Apper-  
son, 'Devil' 78

481-3 *never call seeming so* For much com-



mentary and many emendations v Hemingway No change needed Fal, cornered, humorously pleads for the P's help, saying, 'Don't let me down by calling a true-mettled fellow a false thief' Appearances are deceptive you, for example, are really mad, though you don't look it, e.g. mad enough to give the whole thing away for the sake of "old father antic, the law" His next speech implies that he is bound to be hanged, unless the P refuses the sheriff entry The sheriff enters, but a thumping lie is forthcoming Cf *Fortunes*, pp 57-8

482 *mad* (F3, and most edd) Q, F 'made'—prob misreading of 'madd' as at 2 *Hen IV*, 2.1.103 For 'essentially mad'=mad by nature, cf *Ham* 3.4.187-8, and note the P's retort, 'a natural coward' For a defence of Q 'made' v *TLS*, 6 Oct 1945

485 *your major* i.e. your major premiss (with a quibble on 'mayor', spelt 'major' by Jonson, v iii 400, l 43) The quibble links with the old play, cf *FV* iii 3, 'Enter the Maior and the Sheriffe' *deny*=refuse to admit

486-7 *If I become another man* i.e. I have no 'natural coward's' fear of death, I can play my part on the way to Tyburn as stoutly as anyone

488 *as soon be strangled* etc His weight would ensure that

490 *arias* i.e. the curtain before the inner stage

493 *their date is out* the lease has run out Cf *Son* viii 4, Jonson, *Barth Fair*, 5.4.97

494 SD Q omits F 'Exit' For 'and Poins' cf note l 519

495 SD For 'the Carrier' cf note 2.1.44

496-501 *Now, master fat man* Q, F as prose, Pope arranged as verse Cf pp 112-13

496 *sheriff* A monosyllable, cf note 2 *Hen IV*, 4.4.99

497 *hue and cry* Cf *FV* 1.19-20, 'the Towne

of Dotford is risen, With hue and crie after your man,  
Which robbd a poore Carrier'

505 Cf note 1 496

511 *three hundred marks* Cf note 2 1 54

512-13 *It may be so farewell* By this, I take it,  
Fal's snores are becoming audible to the whole theatre,  
hence the brusque dismissal Cf *Fortunes*, pp 58-9

519 *Falstaff* etc Q, F assign this and the speeches  
at ll 524, 540 to Peto, reading 'Peto' for 'Poins' also  
in l 539 and again at 3 3 195, with which Camb and  
most mod edd concur Following Johnson and  
Malone, I print Poins in all instances, 'Po' and 'Pe'  
might easily be confused in the copy As Johnson asks

What had Peto done that 'his place should be honourable'  
[l 535], or that he should be trusted with the plot against  
Falstaff? Poins has the P's confidence and is a man of  
courage [Moreover,] having only robbed the robbers,  
[he] had no need to conceal himself from the travellers

Malone adds that Poins suits the metre of 3 3 195  
I may also add (i) that it would be strange for Poins  
to disappear altogether after l 466 and yet turn up  
later in 2 *Hen IV* with all his old vivacity, (ii) that  
Johnson has the support of the Dering MS (v p 107),  
and (iii) that, as Johnson himself notes, Peto appears  
in 4 2 not in the P's retinue but as Fal's 'lieutenant'  
526 *Item, A capon* etc Q omits prefix, F assigns  
to Peto (v note 1 519)

529 *Anchovies and sack* Anchovies were eaten to  
provoke thirst 530 *ob* 1e obolus, halfpenny

536-7 *his death score* 1e 'It will kill him to  
march so far as twelve-score yards' (Johnson) Cf  
2 2 12-14

### 3 I

Citing Hol, Theobald heads this 'The Archbishop  
of Bangor's House in Wales', and all edd follow, but  
Bangor is not mentioned by Sh, and 'the archdeacon'  
only once, casually (v note 3 1 70) It is a family

party (v ll 85-90, 188), Glend behaves like a host, and Sh prob imagines his castle as the venue

3-5 *Lord Mortimer* map F and mod edd arrange as verse, which softens Hot's bluntness, cf pp 112-13

6-9 *No, here it is heaven* Pope and mod edd arrange as verse

10-11 *And you spoke of* And this too is very nearly verse, e.g. if read

And you in hell, as often as he hears  
Owen Glendower spoke of

12-16 *at my nativity* etc Hol (III 521, Stone, p 137) speaks of 'strange wonders at the nativite of this man', and (III 519, Stone, p 137) of 'a blasing starre', which appeared in March 1402, when Glen first attacked the English, and 'lifted the Welshmen into high pride, and increased meruelouslie their wicked and presumptuous attempts'

14 *cressets* v G The most brilliant kind of artificial light known to Sh

26-32 *Diseased nature towers* The accepted explanation of earthquakes

30 *enlargement* v G Hot hints that Grandam Earth brought forth a windbag Cf *Isaiah*, xvi 17, 18

34 *passion* v G

44 *chides* thunders upon (cf *Shre v*, 1 2 94)

45 *read to* lectured, instructed

47-8 *trace experiments* follow me in the painful paths of science, or rival me in abstruse experiments Science ('art') was then half magic, and 'experiment' mostly alchemical

49 *better Welsh* i.e. more nonsense, a quibble Cf G 'Welsh' and l 118 below

52 *vasty deep* 'abyss or depth of space' (OED 'deep' sb 3c) Cf *Par Lost*, vii 166-9

54 *But will them?* For Nashe parallel v p 194 and cf Rabelais, 'Ils invoquent les Diables' Vray

est que ces Diables ne viennent tousjours a souhait sur l'instant' (*Œuvres*, bk v, ch. 10, cit W F Smith, Rabelais et Sh., *Rev Études Rabelaisiennes*, 1903)

57 *Tell devil* Cf Apperson, 'Truth', 3, and Jente, No 97 'Truth shames the Devil because he is "the father of lies"' (Kittredge)

61 *Come chat* Pope arranged as 'Come, come / No chat' Cf pp 112-13

62-5 *Three times back* Hol (iii 520, 530, Stone, p 138) notes two repulses owing to bad weather caused by magic Haldyng (ed 1812, p 359) seems the only chronicler to record all three, occasioned by 'wethers foule' (v Clar)

65 *Booteless* (F) Q 'Booteles' Perhaps a trisyllable, though disyllabic at 11 29

68 *here's* (F) Q 'here is' Cf p 104 *right* rightful territory

70 *The archdeacon* What archdeacon? Cf head-note Prob more about him in the old play Hall and Hol (iii 521, Stone, p 138) state that the conspirators 'by their deputies, in the house of the archdeacon of Bangor, diuided the realme amongst them', *CW* iii 91 implies a meeting between the principals

72 *hitherto* to this spot (on the map)

78-9 *indentures tripartite interchangeably* Cf Hol *op cit* 'a tripartite indenture sealed with their scales' Each conspirator kept one part of the indenture (v G) and each part was sealed by all Cf *Ric II*, 5 2 98

98 *cantle* (F) Q 'scantle' All edd follow F, which 'half-moon' seems to confirm (cf also *Ant* 3 10 6), while 'scantle' (=a builder's term for a portion of wood or stone) does not give the meaning required Cf p 107 Clar notes

The Trent, turning northwards after leaving Burton till it joins the Humber, cuts out a good part of Notts and the whole of Lincs from what would have been Hot's share if it had continued its easterly course

100 *smug* v G 105-9 *Yea but from you*  
Q as prose F gives 11 109-10 as verse, and Capell  
rearranged the rest Cf pp 112-13

112 *And then even* A short line

118 *Welsh* Cf note 1 49

119 *lord* 'Glen is losing patience and becomes  
formal He no longer calls Hot "cousin Percy"  
(Clar)

120 *I was court* Cf Hol (in 518, Stone,  
p 105)

This Owen Glendour was first set to studie the lawes  
of the realme, and became an vtter barrister, or an appren-  
tise of the law (as they terme him), and serued king Richard  
at Flint castell, when he was taken by Henrie duke of  
Lancaster, though other haue written that he serued this  
king Henrie the fourth, before he came to attaine the  
croune, in room of an esquier

123-4 *gave you* One of the chief duties of  
patriots in this age being to 'garnish' their native  
tongue esp in the realm of poetry, and the marrying  
of verse to music being an acknowledged means thereto,  
Glen claims to be a better Englishman than Hot who  
hates both Cf Sidney, *Apologie*, passim, and Renwick,  
*Edmund Spenser*, pp 109-16

128 *ballad-* (F) Q 'ballet'

129 *turned* Alluding to the 'loathsome noise' of  
copper candlesticks being turned on the lathe by  
founders in Lothbury, cf Stow, *Survey* (ed Kings-  
ford, 1 277)

132 *mincing* An affected way of walking upon  
'feet'

133 *forced nag* jerky steps of a hobbled horse  
Cf *ARL* 3 2 112, and Ascham, *Schoolmaster* (ed  
Arber), p 112, 'varying a sentence in Hitching  
(=hobbling) schole'

147-51 *the moldwarp ramping cat* App based  
on Hall, who relates (ed 1809, p 28) that 'a Welch  
Prophecier' persuades the conspirators that

King Henry was the Moldwarpe, cursed of Goddes owne mouth [cf *Lev* xi 30, *Isa* ii 20], and that they three were the Dragon, the Lion and the Wolfe, which shoulde deuide this realme betwene them, by the deuiacon and not deuination of that mawmet Merlin

Hol repeats, but omits Merlin The dragon = the badge of Glen, the lion, the crest of Percy, the white wolf that of Mort (G R French) Hot's 'couching' and 'ramping' are contemptuous perversions of the heraldic 'couchant' and 'rampant', while 'clip-winged' suggests the domestic fowl

153 *from my faith* i.e. as a Christian, cf *Tw Nt* 3 2 68-70

158-9 *a railing wife house* 'A prov sentence common in the middle ages' (Jente, No 290, Apperson, p 629), cf Chaucer, *W of Bath's Prol* 278-80, and v *Prov* x 26, xix 13, xxvii 15

160-2 *windmill summer house* The quietude, size, and freshness of a country house ('summer house') are contrasted with the cramped, noisy, dusty quarters of the windmill Cf Jonson, *Silent Woman*, 5 3 61-3

164-5 *profited concealments* v G

175 *too wilful blame* (Q) v G 'too blame', and cf K *John*, 5 2 124, 'too wilful opposite'

177 *beside* (Q2) Q, F 'besides'

183 *opinion* v G and cf *LLL* 5 1 5

184-7 *The least commendation* The germ of Ham's soliloquy on 'particular faults' (*Ham* 1 4 23-38)

188 *good manners speed* i.e. on the battle-field

192 *she will* (Pope, and later edd) Q, F 'sheele'

194 *my aunt Percy* Cf table on p 129 The Mort who married Glen's daughter was nephew to L Percy, but at 1 3 80, 156 and 2 3 83 he is Hot's brother-in-law

195 S D The boy playing L Mort was prob Welsh, as he sings a Welsh song, and as Glen 'speaks

to her in Welsh', he also was prob played by a Welshman, who perhaps acted Fluellen in *Hen V* and Sir H Evans in *M W IV*

196 *here* 1 e on this point (Clar)

196-7 *a peevish harlotry* a perverse hussy, v G  
Cf *Rom* 4 2 14

197 *that no good upon* A line of verse

198 *That pretty Welsh* 1 c her tears

199 *pourest down* Scymour's conj 'down-pourest' would ease the metre

*swelling heavens* The rain-clouds of her brimming eyes

203 *a feeling disputation* 1 e an interchange of feelings, if we cannot interchange words

206 *highly penned* in lofty style Cf Bacon, *Masques and Triumphs*, 'the Ditty High and Tragically, not nice or Dainty' (Essay xxxvii)

208 *division* v G

211 *wanton* fresh green, cf *MND* 2 1 99

214 *crown* 1 c give absolute power to Cf *Tw Nt* 1 1 36-8, 5 1 127 The image of a person or personification sitting crowned upon another person's head or in his mind is frequent in Sh Cf *Son* 114 1, *Rom* 3 2 92-4, *Hen V*, 2 2 5-6, *Ric II*, 3 2 160-2

216-19 *such the east* 1 e 'a state partaking of sleep and wakefulness, as the twilight of day and night' (Johnson)

223-5 *those musicians here* Glen is clearly a genuine magician, like Prospero

224 *in the air* 1 e from the music-gallery in the third story of the tiring-house, cf J C Adams, *Globe Playhouse*, p 311

230 *so humorous* 1 e only a very queer fellow would learn such a tongue

232-4 *Then should Welsh* Q, F as verse, and 'Lie still lady sing' is a verse line Cf pp 112-13

235 *Lady, my brach* Cf *Lear*, 1 4 125

236 *in Irish* i.e. like an Irish wolf, cf *AYL*  
5 2 104-5

240 *'tis a woman's fault* Ironical 'still' (l 239) =  
silent

241 *Now God help thee* 'For I give thee up'  
(Kittredge)

247-56 *Not yours citizens* Note the mingling  
of prose and verse Cf pp 112-13 For the sentiments  
cf *AYL* 4 1 183-5 Puritans condemned swearing,  
and many citizens were puritans, cf *2 Hen IV* 1 2 35  
note

251-6 *And grovest* etc Note the sudden return to  
verse

252 *Finsbury* Finsbury Fields, the resort of citizens  
and their wives on Sunday afternoons and holidays

256 *velvet-guards* i.e. city dames in their best,  
v G 'guard'

259-60 *'Tis the next teacher* i.e. You might as  
well turn tailor or one who makes a living by teaching  
little birds to sing *next* = nearest

263 *hot* (F) Q 'Hot'

## 3 2

The chroniclers record two meetings between K. and  
the P., both in 1412-13, (i) in which the P. clears himself  
of suspicions, excited by slanderers, that he sought the  
K.'s life and crown, (ii) the death-bed scene in which  
the P. takes away the crown and the K. gives him his  
dying advice. In *FV* the two follow each other  
closely, but Sh. fixes the date of (i) before Shrewsbury,  
leaving (ii) until act 4 of *2 Hen IV*. Cf *Library*, pp 15-16

5-11 *For some mistreadings* A guilty conscience  
speaks Cf *2 Hen IV*, 4 5 183-5 and *Intro*  
pp xxii-xxiii

13 *bare lewd attempts* v G

17 *hold level* v G

22-8 *Yet such Find pardon* 'Let me beg so  
much extenuation that, upon confutation of many false



charges, I may be pardoned some that are true' (Johnson)

25 *pickthanks* A word taken directly or indirectly from Hol iii 539 (Stone, p 140)

28 *submission* v G 30 *affections* v G

31 *from* contrary to

32-3 *Thy place supplied* Alluding to the L Chief Justice story, cf note 1 2 83-6, and *Library*, p 7 *rudely lost* Cf 2 *Hen II*, 1 2 190-1, 'For the box of the ear that the prince gave you, he gave it like a rude prince', etc

36 *The time* Your hopeful and promising youth, v G 'time'

38 *do* (Q, F) 'The soul of every man' is thought of as plur

42 *Opinion* v G 43 *to possession* i.e. to Richard

50 *stole all courtesy from heaven* i.e. assumed a Christ-like meekness The phrase is repeated by Massinger, *Great Duke of Florence*, 2 3 156ff

56 *robe pontifical* Only worn on special occasions by specially important persons

58-9 *Seldom solemnity* Cf 1 2 196-9

59 *wan* Common form of pret

60 *skipping* v G

61 *rash bavin* v G 'lash' and 'bavin', and cf parallel from Nashe, p 194

62 *carded his state* lowered his prestige, v G 'card'

67 *comparative* Cf 1 2 79, 2 4 247, and G

69 *Enfeoffed* sold outright

71-2 *began taste* (Pope) Q, F 'began to loath The taste'

79 *sun-like majesty* Cf notes 1 2 189, 2 4 402

82 *aspect* looks

83 *As cloudy adversaries* As ill-tempered men give to those they dislike, v G 'cloudy'

84 *Being gluttred* Arden cites the following from

North's *Plutarch* (Pericles), 1595, p. 170, which may be the germ of this passage, ll 46-59 above, and 12 189 ff

Pericles nowe to preuent that the people should not be gluttid with seeing him too oft neither came abroade among them, but reserued him selfe for matters of great importance

84 *gorged* (F) Q 'gordge'

91 *Make blind* etc Cf Hol iii 539, shedding teares' (not in Stone), *FV* vi 114, SD 'He weepes'

93 *Be more myself* Cf 135

98-9 *He succession* He has a better title to govern the country than you have to the mere succession

102 *the lion's* i.e. the king's

103 *no more thou* Cf note 11 78-90

105 *bruising* crushing, v G

107 *renownd* (Q4) Q 'renowmed'—the old sp

112 *Thrice* The battles were (i) on 19 Aug 1388 at Otterburn, which Douglas won, after great slaughter on both sides, (ii) on 22 June 1402 at Nisbet, and (iii) on 14 Sept 1402 at Holmedon, v 11 55 ff

115 *Enlarged* (Q2) Q 'Enlarg'd'

116 *To fill up* i.e. to add one last insult to his gross defiance The mouth is thought of as (a) shouting, (b) being crammed with food Arden quotes Barnes, *Devil's Charter* (ed McKerrow, ll 2745-6)

Thus doth one hideous act succeed an other,  
Vnnull the mouth of mischeife be made vp

123 *dearest* (a) direct, (b) best beloved, v G

125 *start of spleen* fit of ill-temper

147-8 *factor* *To engross up* agent to buy up, v G 'engross up' With a quibble in 'deeds'

151 *worship of his time* honour of his life

152 *the reckoning* i.e. the factor's account

154 *if He perform* (Q) F 'if I performe, and doe furuiue'

156 *intemperature* (F) Q 'intemperance' Cf p 107 A quibble, with a medical connotation (reflecting 'salve' and 'wounds') which 'intemperance', of moral reference only, lacks

157 *the end bands* i.e. 'death squares all accounts' Apperson, p 140, cf *Temp* 3 2 129, 2 *Hen IV*, 3 2 237-8, etc

164 *Lord Mortimer of Scotland* A mistake for George Dunbar, the Scottish Earl of March, i.e. of the borders between England and Scotland, who figures prominently in Hol's account of the battle of Shrewsbury, etc Mortimer was the name of the earls of the borders between England and Wales Only a very casual reader of Hall or Hol could commit such an error Cf also *Mirror for Magistrates* (ed L Campbell), p 131, where the two earls are carefully distinguished

173-8 *On Wednesday shall meet* Edd try to mend the metre by rearrangement Two textual strata seem discernible (i) 'our meeting Is Bridgenorth' (174-5) is repeated in l 178 (ii) Other repetitions are 'march' (174, 175), 'business' (177, 179) I suggest that 'by which account meet' (176-8) was intended to be deleted, and that 'On Wednesday Gloucestershire' is a prose passage written to replace it Cf *Library*, pp 14-16

175 *Bridgenorth* About 23 miles from Shrewsbury

180 *feeds him* feeds himself

*men* Moore Smith suggests 'we', misread 'mē'

### 3 3

S D As Fal has his captain's truncheon (v note 1 87, and S D 1 88), he should perhaps be in battle-dress (cf note 4 2 47) For 'early morning' v note 1 196

2 *this last action* i.e. the tense moments at the end of 2 4

- 3 *loose gown* v G  
 4 *apple-john* v G, and cf 2 *Hen IV*, 2 4 2  
 4-10 *I'll repent* etc Cf *Fortunes*, pp 32-5  
 5 *in some liking* (a) in the mood, (b) relatively plump, in fairly good condition, cf *L L L* 5 2 268  
 6 *out of heart* (a) dispirited, (b) out of condition  
 8 *peppercorn* At once minute, shrivelled, and worthless Cf notes 2 4 183, 428-9  
*brewer's horse* typifies stupidity in the extreme (cf note 2 4 191), since horses past other service were sold to brewers as dray-horses  
 9 *villainous company* Cf *F V* vi 112, 133, 'this wilde and reprobate company'  
 10 *spoil* ruin  
 11 *so fretful* etc Cf notes 2 2 2, 2 4 324-5, and G 'fretful'  
 13 *there is it* that's the trouble  
 17-18 *quarter three* (Q) Hanmer and mod edd 'quarter—of an borrowed—three'  
 19-23 *compass compass compass* v G  
 25 *thou bearest* I conj 'that bears', and suggest that 'thou' was repeated by the compositor, and 'beares' afterwards corrected to 'bearest' This would give you are our flagship, which carries its lantern at the stern, though you carry yours in your nose  
 26-7 *Knight Lamp* Parodying Amadis, Knight of the Burning Sword, as does *The Knight of the Burning Pestle* (Moore Smith)  
 30 *death's-head mori* Fashionable on seal-rings Cf 2 *Hen IV*, 2 4 232-3  
 32 *Dives purple* Cf *Luke* xvi 19-31, and note 4 2 25  
 34-5 • *By this fire argel* i.e. Bard's face is (i) a memento mori, (ii) the flaming messenger of death Cf *Exod* iii 2, *Ps* civ 4, *Heb* i 7, 'Who maketh his ministers a flame of fire' F P Wilson (*Sh and the Diction of Common Life*, Brit Acad 1941) cites

*Misogonus* (l 1570), 3 i 240, 'By this fier that  
bourner, thats gods aungell' *that's* (Q3) Q 'that'

39 *wildfire* A quibble, v G

40 *triumph* torchlight procession

46 *salamander* For Nashe parallel v p 194

48-9 *I would belly* 'A prov curse on a bore  
or an impertinent talker' (Kittredge), i.e. Enough of  
my face! Stow it!

52 *Dame Parilet* Traditional name for a hen (cf  
Reynard for a fox), hence a hen-pecking woman (cf  
*Wint* 2 3 76) Quickly, I think, flutters and fusses  
like a hen, as she speaks

56 *my husband* Cf ll 94, 171 A widow in 2 *Hen*  
*IV* (v 2 i 70, 83), she is married to Pistol in *Hen V*

57 *tithe* (Theobald) Q, F 'tight'

59 *shaved hair* A poss allusion to the 'French  
disease', cf *MND* 1 2 89-90

69-70 *Dowlas bolters*, v G The linen was so  
coarse that it could be used as a sieve

72-3 *eight an ell* A high price (Linthicum,  
p 98) No doubt she exaggerates, and so raises a  
laugh, v G 'holland'

74 *diet and by-drinkings* board and odd drinks  
hal is her lodger

79 *let them coin his nose* etc Cf *Err* 3 2 133,  
'her nose, all o'er embellished with rubies, carbuncles,  
sapphires' For Nashe parallel v p 194

80 *Will you of me?* i.e. Am I to be robbed, like  
the Prodigal Son, by strumpets? Cf 3 *Hen VI*,  
2 i 24, *MV* 2 6 14-19, *Fortunes*, pp 34-5, and G

81 *take mine inn* Prov 'inn' orig = house  
Apperson, 'take' 28, Jente, No 120

86 *sneak-up* (OED) Q 'sneakup' (the second *e*  
worn and resembles *c*) Q3-5, F 'Sneake-Cuppe'  
which most edd follow, v G 'sneak-up'

87 *cudgel* With the truncheon Cf 2 *Hen IV*, 2  
4 137

88 SD For 'Poins' v notes 2 4 519 and 1 195 below

89 *is the wind* etc Prov Cf Apperson, p 690, Jente, No 348, *Ado*, 2 3 101

91 *two and fashion* 'As prisoners are conveyed to Newgate, fastened two and two together' (Johnson) Virtually a SD

105 *eight-penny* tuppenny-ha'penny

114 *stewed prune* bawd, v G

114-15 *drawn fox* dragged fox (v OED 'drawn', 1) A living fox is false enough, a dead one, dragged to lay a false trail, is doubly so

115 *Maid Marian* A highly indecorous figure in the morris dance, usually played by a man A 'deputy's wife' was, of course, eminently respectable, v G 'deputy'

118 *a thing to thank God on* i.e. she is as God made her

119 *nothing* (Q) F 'no thing'—which spoils the fun

127 *neither fish nor flesh* Cf Apperson, p 219

133-4 *this other day* the other day, cf *Lear*,

I 2 153 *ought* owed

136-7 *Thy love million* Cf *Fortunes*, p 104

147 *the lion's whelp* Cf *Prov* xix 12, xv 2, *Hen V*, I 2 109, but Fal is impertinent

151 *pray God break* Prov Cf Apperson, p 659 'ungirt, unblest', Jente, No 158, and Browne (*Pseudodoxia*, v, xii) who notes that a girdle symbolises truth, resolution and readiness unto action, and moreover divides the heart and parts which God requires from the inferior organs

156-7 *embossed rascal* A retort to 'lion's whelp', a double quibble, v G

159 *pennyworth of sugar-candy* Cf 2 4 21-2 (note) Sugar was given to fighting-cocks to prolong their breath (Clar)

161 *injuries* Lat insult-, hence, contemptible objects

171 *husband* v note 1 56

172 *guests* (Q 2-5, F) Q 'gheffe'

173 *pacified still* always ready to make it up Cf Derrick in *FV* 11 57, 'Nay, I am quickly pacified'

175 *answered* accounted for

176 *sweet beef* Cf *Fortunes*, pp 25-31 'martlemas', in 2 *Hen IV*, 2 2 100 (v G) and below G 'beef' A pregnant epithet

182 *Rob exchequer* 'The 'receivers' theme', cf *Library*, p 7

183 *with unwashed hands* *illotis manibus*, straight away 188-9 *heinously unprovided* disgracefully ill-equipped

189 *God rebels* Cf *Fortunes*, p 84

193-8 *Go bear afternoon* I follow the lining of Q and F NB omit 'yet' and 'Jack' in ll 196-7 and we get three lines of verse, while 'Go bear this letter to my brother John' gives another Cf pp 112-13 above, and *Library*, pp 14-16

195 *Go, Pouns* (Johnson) Q, F 'Go Peto' Cf note 2 4 519

196 *thirty time* This fixes the time of the scene as early morning, cf 1 203

197 *Temple hall* i.e. Inner Temple Hall, a common rendezvous, cf 1 *Hen VI*, 2 4 3

198 *o'clock* (F 'a clocke') Q 'of clocke' Cf p 104

200 *order furniture* directions for their uniforms and equipment

204 O *drum* Hitherto unexplained Fal quibbles on 'tavern' (Lat 'taberna') and 'tabern' or 'tabor' (v OED 'taborn') Cf *Tw Nt* 3 1 3 (note) for the same quibble The drum is a martial instrument, the tabor not, cf *Ado*, 2 3 13-15, 'no music with him but the drum and fife, and now had he rather hear the tabor and the fife'

S D F 'Exeunt omnes' Q omits, makes no break between 3 3 and 4 1, and gives no entries for 4 1

## 4 1

S D from F Q omits, v previous note

1 *Well said* etc Q prints *Per* as prefix for Hotspur here and down to l 93, but *Hot* everywhere else

2 *fine* v G 3 *attribution* v G

4 *of stamp* minted in this age, cf *Meas* 2 4 46

5 *go current* pass as sterling

6 *deity* v G 7 *soothsayers* v G

9 *task word* 'challenge me to be as good as my word' (Clar)

13 *I can but thank you* For this characteristically delayed reply to l 10 cf 2 4 105, 2 3 92

20 *bear* (Q7, Rowe) Q, F 'beares' Since 'letters' = letter the sing may be intended

*my lord* (Capell) Q, F 'my mind' The compositor repeats himself

24 *feared by* v G 'fear' and cf *Ric III*, 1 1 137

31 *inward sickness*—'Hot is only quoting the material portions of the letter' (Clar citing *Lear*, 2 2 172)

35 *removed* not directly concerned

37 *conjunction* united body

44 *want* absence 46 *set* stake

*exact* total Accent 'éxact'

47-8 *main hazard* Elaborate quibble, v G

49-52 *for therein fortunes* i.e. had North been here, we should go to battle knowing that defeat if it came would be final, whereas his absence leaves open the possibility of retreat and re-formation Cf G 'read', 'list' (a quibble) and 2 *Hen VI*, 5 2 78-9

50 *soul* With a quibble on 'sole'

53 *reversion*, (Q) F 'reuerfion' Most edd 'reversion' (taking 'Where' as 'Whereas') The Q



comma gives the sense When an heir has a fair inheritance in prospect, he may boldly spend in advance

55 *Is* (F) Q 'tis' <sup>a</sup>

56 *comfort in retirement* 'support to which we may have recourse' (Johnson)

58 *took big* v G

59 *maidenhead* *affairs* our yet untried aims

61 *hair* v G

69 *the offering side* the insurgent party, the side making the attack, cf 3 2 169 and 2 *Hen IV*,

4 I 219

70 *strict arbitrement* 'judicial enquiry' (Schmidt)

74 *fear* 1 c on our part

77 *opinion* v G 78 *dare* v G

95 *nimble-footed* The quotation from Stow in note 2 4 242 continues

He was of marvellous great strength, and passing swift in running, insomuch that hee with two other of his Lords, without hounds, bow or other engine, would take a wilde bucke, or Doc, in a large parke

But Hot is sarcastic 'nimble-footed' suggests cowardice

96 *daff* (Hammer) Q, F 'daft' Cf G

97 *bid it pass* From the drinking-song refrain 'Let the world pass'

97-103 *All furnished bulls* 'A more lively representation of young men fit for enterprise, perhaps no writer has ever given' (Johnson) Sh was clearly inspired by Daniel's description of the P at Shrewsbury, 1 e *CW* iii 110

There lo, that new-appearing glorious starre,  
Wonder of Armes, the terror of the field,  
Young Henrie, labouring where the stoutest ye,  
And euen the stoutest forces backe to yeld

98-9 *All plumed bathed* The chief crux of the text Q reads

All plumde like Estridges that with the wind  
Bated like Eagles hauing lately bathed,

and F follows Rowe conj 'wing' for 'with', which Johnson and Malone accepted, an emendation graphically plausible, *ing* and *ith* being easily confused in 'English' script. But a misunderstanding of 'bated', gen emended 'bating' or 'bated', has hitherto prevented mod endorsement. It means 'refreshed' or 'renewed', cf G, Sidney, *Astrophel and Stella* (1598), 39, 'Come sleep. The bating-place of wit, the balme of woe', and *Ham* 3.3.79 (note). If we accept 'wing', the sense therefore is: The P and his comrades, with casques and chargers decked out in P of Wales's feathers, seem like ostriches sailing before the wind, or like fresh-plumed eagles newly risen from the sea. And that this is what Sh intended is confirmed by the discovery of passages which furnished him with the two images involved. (1) The description of the Earl of Surrey riding to tilt in Nashe's *Unfortunate Traveller* (McKerrow, II 272), cited by G. R. Coffman, *Mod Lang Notes*, xiii 318.

The trappings of his horse were pounced and bolstered out with rough plumed silver plush, in full proportion and shape of an Estrich. His wings, which he neuer vscth but running, beeing spread full saile, made his lustie steed as proud vnder him as he had bin some other Pegasus, & so quiveringly and tenderly were these his broade winges bounde to either side of him, that as he paced vp and downe the tilt-yard in his maiesty ere the knights were entered, they seemed wantonly to fan in his face and make a flickering sound, such as Eagles doe, swiftly pursuing their pray in the ayre. On either of his wings, as the Estrich hath a sharpe goad or pricke wherewith he spurreth himselfe forward in his saile-assisted race, so this artificiall Estrich.

A close connexion is indisputable. In both we have plumes fanned by the wind, a horse like Pegasus, eagles as well as ostriches, while Nashe's 'wings spread full saile' and 'saile-assisted race' give us the clue to Sh's 'estriges that wing the wind' (11) Spenser's descrip-

tion of the Red Cross Knight rising, lusty as an eagle, from the Well of Life (*Faerie Queene*, I xi 34), cited Arden cd

At last she saw where he upstarte brave  
Out of the well, wherein he diench'd lay  
As Eagle, fresh out of the Ocean wave,  
Where he hath lefte his plumes ill hoary gray,  
And deckt himselfe with feathers yowthly gay,  
Like Eyas hruke up mounts unto the skies,  
His newly budded pincons to assey,  
And marvels at himselfe still as he flies  
So new this new-borne knight to battell new did rise

Here is the source of 'baird like eagles', and of the introduction of the P of Wales's feathers, while the notion of moral regeneration is implicit in both Sh and Spenser. For previous attempts at solution, v Hemingway 'Manvgloss estridge' (i G) as 'goshawk', but the evidence for this is weak, while goshawks do not yield P of Wales's feathers.

100 *images* 1c of saints, decked out on holy days  
104 *beaver* 1c helm, the part for the whole, v G  
106 *feathered Mercury* Alluding to his winged cap  
107 *vaulted* Malone conj 'vault it', to accord with 'rise'

108 *dropped* (Q2, F) Q 'drop'

110 *witch* *horsemanship* Cf *Ham* 4 7 83ff

111-12 *worse than* *ague* Kittredge notes

Malarial fever (fever and ague) was prevalent in Sh s time on account of the undrained marshes. It was thought to be caused by vapours drawn up from marshland by the sun, esp. in early spring. Cf *Lear*, 2 4 168-70

113 *like trim* like beasts decked out for sacrifice

114 *fire-eyed maid* Bellona Cf 'fire-eyed fury', *Rom* 3 1 129

116 *altar* (Q4, F) Q 'altars'

118 *reprisal* v G Cf 2 *Hen IV*, 3 1 101, and Cheyney, 1 ch xvi

124-7 O, *that Glendower* of yet Hall and Hol

(Stone, p 146) state, 'The Welshmen hearing of this battell toward, came to the aid of the Persies' Sh seems to follow *CW* in 99, which relates that the K marched too quickly for the Welsh to arrive in time This is historically correct (v J E Lloyd, *Owen Glendower*, pp 70-1), but whence did Daniel learn it?

126 *cannot* (Q5, F) Q 'can'

127 *yet* (Q5, F) Q 'it' Prob 'yet' misread 'yt'

135-6 *out of fear* *year* Is Douglas, Macbeth-like, relying on some soothsayer's prophecy?

## 42

SD For jack-coat' v note 1 47 and G 'Jack' The route of Fal's march to Bridgenorth is discussed in T L S 1931, Jan 8, 15, 22, 29, Feb 5 I cannot think it ever engaged Sh's mind, except perhaps for a moment at ll 44-5

3 *Co'fil'* (Camb) Q, F 'cop-hill', i.e. 'Coldfield', which Sh spelt 'Cophil' and pron 'Cofil'

5 *Lay out* Take it out of expenses, v G 'lay out' Bard is quartermaster (cf *Fortunes*, p 84)

6 *makes an angel* brings your debt to me up to 10s Fal pretends in reply that 'makes' = will bring in, i.e. that Bard proposes to raise money on the bottle

8 *answer* be answerable for Alluding to the illegality of private minting

9 *lieutenant Peto* 'This passage proves that Peto did not go with the P' (Johnson), cf note 2 4 519

12 *gurnet* v G A small fish with a head as large as its body When soused prob a cheap substitute for anchovy (v note 2 4 529) It is as if Fal calls himself a pickled tadpole

*the king's press* i.e. his captain's commission to impress recruits

13-22 *I have services* Complaints of such malpractices are frequent Cf *Sh Eng* 1 112, 122-5, *Fortunes*, pp 84-5, and 2 *Hen IV*, 3 2 96ff

14-15 *press* *inquire* Collier reads 'pressed inquired' Cf l 20 Poss ane dmsprint, v MSH p 109

15-16 *contracted* i.e. in marriage

17 *commodity* *slaves* parcel of well-to-do cowards, v G 'commodity', warm'

23-4 *ancients* *companies* The ragamuffins do not rank as privates, though Fal calls them as such. By securing promotion for the orig 'warm' recruits, Fal made more money as they sold out, and now pockets the difference between their pay and that of the new recruits. 'Gentlemen of companies' were something more than ordinary soldiers with a little more pay (OED 'gentleman' 1c), cf *Hen IV*, 4.1.39

25 *painted cloth* v G For the Glutton cf 2 *Hen IV*, 1.2.33ff

27 *unjust serving-men* Cf *Luke* xvi 8, 'the unjust (=dishonest) steward'

28 *revolted* runaway apprentices, cf 2.4.45-7

29 *cankers* *peace* For Nashe parallel, v p 195

30 *dishonourable* dishonourably

*old fazed ancient* (Q) F 'old-fac'd Ancient' Almost all edd follow F, and suppose a man referred to. Vaughan reads *feized* for 'fazed'. Either word = frayed, worn thin, and 'ancient' = a standard. Fal's 'ensigns', etc., are ten times more dishonourably ragged than a battle-tattered flag. Cf 'full of holes like a shot antient' 1.2.29, *Puritan Widow*, 1607 (F Brooke, *Sh Apocrypha*)

31 *as have* (Q) F 'that haue'

33 *tattered* (F) Q, F 'tottered'—a variant sp

33-4 *prodigals* *hunks* Cf *Fortunes*, pp 34-5, and Nashe parallel p 195

36 *gibbets* Common on the highway, petty theft being a capital offence down to the nineteenth century Cf 1.2.37-8 (note)

40 *out of prison* The Privy Council emptied the London prisons in 1596 to furnish recruits for the Cadiz expedition, v Cheyney, II 49-50

41 *not a shirt and the half* Arden compares 2 4 126, 'not three good men and one of them', and 5 3 36, 'not three left alive, and they are', etc. Most edd follow Rowe and read 'but' for 'not'

44-5 *Saint Alban's Daventry* On the road to Coventry, cf head-note

46 *linen on every hedge* Cf *Wint* 1 3 5-7, 24. The stealing of washing from hedges was common, v my *Iife in Sh's Englan<sup>d</sup>*, pp 241-2

S D Fal's evident surprise suggests an unexpected approach, while his 'mad wag' may be his response to a prod in the jack-coat

47 *blown Jack quilt* Cf 2 4 320, 'bombast'. Refers quibblingly to the leather-quilted jack Fal wears, v G 'jack', *Sh Eng* 1 128, and Spenser, *State of Ireland*, Globeed p 639/1, ed Renwick, p 90

48-51 *what a devil Shrewsbury* He forestalls censure for his own delay by expressing shocked surprise at theirs

55 *away all night* i.e. travel all night (Q) F 'away all tonight' Fal's 'vigilant' supports Q

56 *fear me* worry about me

56-7 *as vigilant cream* as ready to be up all night as a cat waiting to steal the cream Cf 2 4 273-4 (note) and G 'vigilant'

63-4 *toss* Cf 5 *Hen VI*, 1 1 244

*food for powder* Cf 5 3 35-8 (note)

67 *bare* threadbare

71-2 *three fingers* three finger-breadths

77-9 *Well guest* (Pope) Q, F print as prose Cf *Fortunes*, p 85-6 Prov Cf Jente, No 128

• 43  
S D Malone first read 'The Rebel Camp near Shrewsbury'

1 *We'll fight to-night* etc Cf the dispute before Actum, *Ant & Cleo* 3 7 28-9, before Philippi, *Jul Caes* 4 3 196, and of the rebels in 1 3 of 2 *Hen IV*

- 3 *supply* reinforcements  
 7 *fear and cold heart* Cf 2 3 31  
 10 *well-expected* v G, i.e. as understood by wise campaigners, not mere fire-eaters  
 16-17 *Come you are* (Pope) Q, F 'come not be/I wonder you are'  
 19 *drag expedition* impede our progress  
 21 *horse* (Q 5, F) Q 'hoifus' Cf 'horse' in l 19  
 22 *pride and mettle* Cf G and *FA* 419-20  
 24 *half himself* (Stevens) Q F 'halfe of himselfe'  
 26 *In general* (Rowe, etc) Kittredge places the comma after 'enemy' (l 25)  
*journey-bated* (F 3) Q, F 'iourney batd', v G 'bate'  
 28 *ours* (F) Q 'our', Q is poss correct, cf note 5 4 158 and v Jespersen, *Mod Eng Gram* II 16 27  
 29 SD 'The trumpet' = the trumpeter of the theatre The K's offer 'was really conveyed by Thomas Prestbury, Abbot of Shrewsbury' and by a clerk of the Privy Seal (Clar)  
 39 *out of rule* overstepping the bounds of obedience and good government, v G 'limit'  
 51 *suggestion* v G Not a pleasant word  
 54-88 *My father* etc See *Ric II*, 2 3 113-36, 148-51, 3 3 101-20, and above, pp xliii-iv  
 62 *sue his livery* Cf *Ric II*, 2 3 129, and G  
 68 *more and less* great and small  
*with cap and knee* kneeling cap in hand  
 70 *Attended lanes* Cf Berners, *Froissant*, II, ccxvii, 672, 'The people made a lane for him to pass thorough'  
 72 *heirs as pages*, (Malone) Q, F 'heires, as Pages' as pages i.e. as hostages for their fathers' loyalty  
 73 *golden multitudes* jubilating crowds, v G 'golden'  
 76 *while poor* while his stock was low, v G 'blood'

78-80 *to reform commonwealth* Cf Hol iii  
498 (Stone, p 101)

Moreouer, he vndertooke to cause the payment of taxes  
and tallages to be laid downe, and to bring the king to  
good gouernment

81 *Cries out upon* v G and cf *AYL* 2 7 70

82 *country's* (Q5, F) Q 'Country'

87 *In deputation* Cf 4 I 32, and G

92 *in the neck of* v G 'neck' *tasked* v G

95 *engaged* held as hostage, cf 'impawned', l 108

98 *intelligence* spies Perhaps the popinjay (I 3  
30ff) is meant

103 *head of safety* force for our protection

105 *indirect* Even less pleasant than 'suggestion'  
(l 51) Both Bol's title and the means he employed  
to enforce it were 'indirect' Cf 2 *Hen IV*, 4 5 184,  
and *CW* iii 87, 'The Percyes conspire, vnder pre-  
tence to right / The crooked courses they had suffered  
long'

107 *Not so* etc Hot's sudden change of tone is  
remarkable and emphasizes 'the desperate state of the  
rebels' (Hemingway)

## 4 4

S D Q 'Enter Archbishop of Yorke, fir Mighell'  
The uncommon sp 'Mighell', not found elsewhere in  
Sh, occurs twice in Nashe (McKerrow, iii 88, ll 17,  
26) Edd assume Sir Michael to be a priest, 'Sir'  
(=dominus) standing for mod 'Rev' He is almost as  
shadowy as 'the archdeacon' (3 I 70), and appears  
in no other scene

2 *lord marshal* Thomas Mowbray, Earl of Norfolk

3 *cousin Scroop* The only other Scroop mentioned  
in the play is York's 'brother', executed at Bristol  
(I 3 268), who oddly enough actually was his cousin



15 *in the first proportion* the largest of all The sense 'proportion' = size is not found elsewhere in Sh, but cf 'in full proportion' in the passage from Nashe cited note 4 1 98-9

16 *Glendower's absence* This point must be taken from Daniel (cf note 4 1 124-7), unless there is some hitherto undetected source for the Glendower-Hotspur plot (v note 2 3 89-90)

17 *rated* 'on which we reckoned' (Johnson)

18 *o'er-ruled by prophecies* Nothing of this in Hol Cf note 4 1 135-6

## 5 1

S D Q, F give 'Westmerland' among the entries, as he is the 'surety' impawned with the rebels (5 2 30, 45) he cannot be 'on' here Critics are at pains to account for Fal's presence at the K's council of war Sh needed him for the speech on Honour at the end, and, I conj with Morgan, only added him in his second draft N B except for the brief impertinence at l 28 he has nothing to say until the K goes out Cf *Fortunes*, p 88 and Morgan, p 34

Popc read 'Shrewsbury' and Capell 'The king's Camp near Shrewsbury'

1-3 *How bloodily* etc An appropriate opening for a battle-scene *busky* (F) Q 'bulky'

8 S D Lheobald added Vernon to the entry

9 *How now*, etc Q, F print a fresh prefix *King* before this line

17-21 *move times* Cf *K John*, 5 7 71, *MND* 2 1 153, *Troil* 1 3 85-124

19 *exhaled meteor*, v G and 'exhalations', 2 4 316 Not moving in an 'obedient orb', comets were 'dis-astrous' and therefore ill-omened

25 *do* (F) Q omits

26 *dislike* discord A rare use

28 *lay found it* The thief's excuse when discovered in possession of stolen goods

34 *my staff break* Cf *Ric II* 2 2 58-60,  
2 3 26-7

42 *Doncaster* Cf Hol iii 498 (Stone 100), not  
mentioned in Sh's *Ric II*

50 *injuries time* evils of a time of disorder

59-66 *being fed your sight* Cf Pliny, *Naturalis  
Historia*, \ ch 9 T W Baldwin argues (*Parrott  
Presentation Volume*, 1935, pp 157-63) that, since  
Holland's trans only appeared in 1601, Sh must have  
gone to Pliny direct Cf *Lear*, 1 4 235-6

60 *gull nestling bird chick*

64 *swallowing* being swallowed

67-8 *Whereby yourself* i.e. so that you are your-  
self the cause of our appearing against you

71 *younger enterprise* Cf 'infant fortune', 1 3 252,  
and v 4 3 75ff

74-5 *face colour* Quibbles, v G 'face', 'guard'  
and l 80

77 *rub the elbow* i.e. rub their hands, cf *LLL*  
5 2 109-10 Fashions in gesture change, even rub-  
bing one's hands being now out of date

78 *hurlyburly innovation* riotous insurrection

80 *water-colours* thin pretexts, not intended to last  
beyond victory

83 *our armies* (F) Q 'your armies' Common  
type of misprint, cf MSH 119, 241 Most mod  
edd follow Q, but the point of the P's speech is  
that a single combat will 'save the blood on either side'  
(l 99)

87 *hopes* i.e. of salvation Cf *Ric II*, 1 1 68

88 *This head* Apart from his responsibility for  
this present enterprise, v G 'set off', 5 2 21, and  
2 Hen IV, 4 1 145

90 *active-valiant valiant-young* Theobald sup-  
plies the hyphens

100 *a single fight* This challenge, Sh's invention,  
is in keeping with Eliz ideas, cf Essex's challenge at  
Rouen, Jan 1592 (Cheyney, 1 275)

- 102 *Albert* Were it not that  
 105 *cousin's* nephew's III *wait on us* attend us  
 114 *take it advisedly* you will do well to accept  
 120 SD Q, F 'Eveunt manent Prince, Falst'  
 Morgan suggests that the 'Eveunt' orig closed the scene, cf head-note  
 122 *bestride me* The attitude of one defending a wounded man, cf 2 *Hen IV*, 1 1 207 so=good!  
 125 *I would bed-time* 'Suggested by the P's "say thy prayers"' (Elton)  
 126-7 *thou death* Prov, cf 2 *Hen IV*, 3 2  
 235 Prob a pun on 'debt'  
 128-9 *forward on me* v G 'forward', 'call on'  
 129-40 *Well, 'tis no matter*, etc Cf *Fortunes*, pp 70-3 Stoll (*Sh Studies*, p 459) compares Basilisco's 'catechism before action' (v Boas, *Kyd's Works*, pp 223-4 and *K John*, 1 1 244, note) It is difficult to believe that Fal's speech on Honour owes nothing to Montaigne's almost equally famous essay on Glory (v Florio's trans 11, xvi)  
 130 *prick me off* Lit tick me off Cf G, 2 *Hen IV*, 3 2 114, *Ful Caes* 3 1 216 The idea of the little hole (made by a bullet or rapier as by the pin on the paper list) is prob also present  
 135 *A trim reckoning*! A pretty balance sheet!  
 137 *insensible* imperceptible  
 138 *will it* (Q2) Q 'wil'  
 140 *a mere scutcheon* nothing but a cheap piece of heraldry to grace funerals, v G 'scutcheon'  
*catechism* i.e. confession of faith, in the form of question and answer

## 52

- SD Pope read 'Percy's Camp' Malone, 'The Rebel Camp'  
 1-26 O, no *the king* This explanation of Worc's treachery has no basis in the sources  
 3 *undone* (Q5, F) Q 'vnder one' Perhaps Sh

wrote 'und one' (cf Pollard in *Companion to Sh Studies*, p 274), and the Q printer 'corrected'

8 *Supposition* (Q, F) 'Suspicion' (Rowe and most edd) But 'Supposition' (=Rumour=Virgil's Fama) is the sense required Cf 2 *Hen IV*, Ind 'Enter Rumour painted full of tongues', and *Aen iv* 181-3

cui, quot sunt corpore plumae,  
tot vigiles oculi subter (mirabile dictu),  
tot linguae, totidem ora sonant, tot subrigit aures

9 *Of eyes* Q, F print with l 8

11 *ne'er* (F) Q 'neuer'

12 *a wild ancestors* a taint of inherited in-  
subordination

19 *an adopted privilege* i.e. the nickname 'Hot-  
spur' licenses a number of misdeeds

21 *live* Cf note 1 2 182, and G

23 *ta'en* caught (by infection)

30 *Deliver Westmoreland* We have not yet  
been told that West is the 'pawn' (+ 3 108, cf  
head-note 5 1), and this command can hardly be  
theatrically intelligible The obscurity may be the  
result of revision

36 *mercy* A word selected to goad the hearer

40 *forswearing* falsely denying on oath Cf *C W*

III 92

49-51 *O, would Monmouth!* Cf 5 1 83-100

A touch of tragic irony

52 *tasking* Cf l 54 and G

57 *duties* dues of respect, v G

61 *still with you* i.e. constantly asserting that  
he could not find words good enough for you This does  
not tally with the P's speech (5 1 83 ff), but serves  
to heighten the audience's admiration for him

63 *cital* v G The P summons himself, as 'truant  
to chivalry' (5 1 94), to witness to Hot's chivalry

66 *instantly* v G 68 *envy* v G

69 *owe* v G 72 *Upon* (Poet) Q, F 'On'

73 *a liberty* (Q) F 'at liberty', Capell 'a libertine', which most edd now read Cf G 'liberty', 'wild'

76 *shrink* v G

78-80 *Better persuasion* Better spend time taking thought for battle than wait for my lame words to stir your blood to action Flon notes here 'Sh, like Thucydides, does not so much break through grammar, as live before it'

83-90 *O gentlemen just stow*, Hol, and Daniel all give Hot a speech of this kind before the battle

89 *for as regards*

98 *Esperance* Cf Hol iii 523 (Stone, p 145), and note 2 3 73 The final *e* is pronounced

101 *heaven to earth* the odds are as heaven to earth

102 S D Q, I 'Here they embrace, the trumpets sound, the King enters with his power, alarime to the battel, then enter Douglas, and sir Walter Blunt', i.e. neither Q nor F give an 'e cunt' or make a scene-division here Yet the stage must be cleared for a moment before the K passes across at the opening of 5 3

### 5 3

S D See end of previous scene and p 111, *Acts and Scenes*

1-3 *What is head?* (Hummer) Q, F divide 'What cross't me / What head?'

1 *the battle* (Hummer) Q, F 'battel'

7 *Stafford* In Hol (iii 523, Stone, p 146) he leads the vanguard, and is among the slain It is Daniel (CW iii 97) who speaks of an encounter with Douglas Sh alone makes him one of those who wears the K's coats

11 *I was Scot* (Q) Q5 'I was not born to yield, thou proud Scot' F 'I was not borne to yeld, thou naughty Scot' Cited in Malone's Preface (1790) as an example of progressive textual degradation Cf

Pollard, *Sh's Fight with the Pirates* (2nd ed), pp 73-4

15 *triumphed* As at 5 4 14 and *Ric III*, 3 4 91, accented on second syllable

16 *won' here* F 'won, here', Q 'won here,'

22 *A fool* (Capell) Q, F 'Ah foole' The compositor takes 'A' for 'Ah' An Eliz gibe='may the name "fool" cling to thy soul!' 25 *coats* v G.

29 *stand day* look like doing well to-day

30 *shot-free* without paying, v G

31 *scoring* Cf 2 4 26 and *Err* 1 2 65, 'score your fault on my pate' A quibble

33 *here's no vanity'* Ironical Here's a fine proof of the truth of my catechism!

35-8 *I have led during life* Cf 4 2 63-4 Fal leads his 'charge' to a hot corner, and then himself takes cover, in order that he may pocket the pay of those killed Cf *Fortunes*, p 85, and Arden for contemporary quotations showing this was a not uncommon practice

36 *ragamuffins* Q, F 'rag of muffins' Prob compositor's expansion, cf p 104

38 *town's end* v G

39-55 *What dally now?* Lining as in Q This seems to me a clear example of verse prosified in revision Cf pp 112-13 and *Library*, pp 14-16

39 *stand'st* (F) Q 'stands' Cf MSH p 291

42 *are yet* (Q) F 'are'

45 *Turk Gregory* Usually identified, unconvincingly, with Gregory VII (Hildebrand) The context demands a bloodthirsty tyrant (v G 'Turk'), credited with some great massacre, such as Fal pretends to have executed upon the rebels Pope Gregory XIII (1572-85), inveterate foe of England, who blessed if he did not instigate the Massacre of St Bartholomew, and promised plenary indulgence to anyone who would murder Elizabeth, fills the bill And in 1579 he was

figuring with Nero and the Grand Turk as one of  
 'The Tyrants of the World' in coloured prints  
 sold on the streets of London (v Neale, *Qu Eliz*  
 pp 225, 248, Black, *Re gn of Eliz* pp 144, 304)

47 *paid Percy* killed Percy Fal's imagination is  
 already playing with the idea

*sure* harmless Hal takes it as='safe', 'un-  
 touched'

51 *get'st* (Q2, F) Q 'gets' Cf note 1 39

52 *What case?* It should have been primed for  
 instant use and not in the holster Fal pretends he  
 has put it up to cool after much firing

56 *Percy pierce* 'Pierce' was pron 'perse', cf  
*L. L. L.* 4 2 87-8 The aside is suggested by Stevens  
 For 'so' v note 5 1 122

58 *a carborado* a rasher, v G

61 *an end* Of (a) my words, and (b) my life

## 54

S D It heads this *Scena Tertia*, cf note 5 2 102  
 S D For 'wounded in the cheek', cf note 11 1-2  
 below

1-3 *I prithee with him* (Stevens and mod edd )  
 Q prints 'I prithce' with 1 2, F as prose Cf note  
 11 7-8, the prose 11 5, 9, and *Library*, pp 14-16

1-2 *Harry too much* Cf Hol iii 523 (Stone,  
 p 146)

The prince that dare holpe his father like a lustie young  
 gentleman, for although he was hurt in the face with an  
 arrow, so that diuerse noble men that were about him would  
 haue conueied him forth of the field, yet he would not  
 suffer them so to doo, lest his departure from amongst  
 his men might happilie [=haply] haue striken some feire  
 into their hartes

6 *retirement amaze* v G

7-8 *I will tent* Q as prose, F and mod edd as verse Cf note ll 1-3 above

15 *breathe* v G 22 *mainenance* v G

24 SD Q gives Douglas no entry

34 *thee so* (F) Q 'thee, and' Cf p 107 and for a similar verbal substitution note 24 396

38 SD et seq Sh takes the details of Hal's prowess from Daniel, who, developing Hol's hint, cited in note ll 1-2 above, adds the rescue of the K, the defeat of Douglas, the encounter with Hot (but not his overthrow) to his laurels (cf Moorman, *Sh Fabrich*, xl 78 and *Library*, pp 4-6) In Hol the K is the hero of the battle, cf iii 523 (Stone, P 147)

41 *Shurley* Q, F 'Sherly', i.e. 'Sir Hugh Shirley, Master of the Hawks to Henry IV' (Clar) Cf *CW* iii 113, 8 'valiant Shorly', in context with 'magnanimous Stafford' and 'courageous Blunt'

43 *pay* A quibble, v G

45 *Gawsey* In Hol 'Gausell', i.e. 'Sir Nicholas Goushill of Hoveringham, co Notts' (Clar)

46 *Clifton* 'Sir John Clifton of Nottingham' (Clar)

48 *opinion* v G 49 *tender* v G

51-7 O *God your son* This is the only direct reference in the play to suspicions, explicit in *FF* and the chronicles, that the P had designs upon his father's life

54 *insulting* v G

65 *Two stars sphere* A separate sphere was assigned to every moving star in the old astronomy

Cf 5 i 17-21

68 *Now* (F) Q 'Now' Cf MSH pp 106-7

74 *vanities* empty boasts

75 *Well said* 'Well done' Cf *AYL* 2 6 14

76 SD As L G Knights (p 130, *Determinations*, ed Leavis) points out, 'It is important to realise



that when Fal feigns death, he is meant to appear actually dead in the eyes of the audience'

81-3 *But thought* *top* But thought depends on Life, and Life's the sport of Time, and Time though it rule the whole world must have an end v G 'surve.'

81 *slave* (Q2, F) Q 'flaues'

*time's fool* Cf *Don* 116, 9, *Mas* 3 1 11

83 *prophesy* The dying were supposedly gifted with prophetic power, cf *Ric II*, 2 1 5-16, *Ham* 5 2 353

88 *Ill-weaved ambition* Such is the quality of Hot's ambitions (cf note 1 3 208), and such the language of Sh, the wool-dealer's son, who well knew that cloth loosely woven was specially apt to shrink

90-2 *A kingdom enough* Cf *Ric II*, 3 3 153-4

92 *thee dead* (Q7) Q, F 'the dead'

94 *sensible* able to feel

95 *dear zeal* heartfelt affection or admiration

96 *favours* H Hartman (*Pub Mod Lang Ass America*, 1931) suggests that these are feathers from the P's helm 'Favour' (v O E D 7)=any kind of badge or token worn in the helmet, not merely a lady's favour, as added usually interpret Cf 3 2 142, 4 1 98, 106, 5 4 72-3, and *Fortunes*, p 66

102-10 *What' old lie* The audience imagine this epitaph spoken over a dead man, cf note 1 76 S D

105 *heavy* grievous (with a pun on 'heavy'=weighty)

107-8 *Death fray* Cf *Jul Caes* 3 1 204ff and *Ham* 5 2 362-5 (note)

109 *Embowelled* i.e. disembowelled for embalming

112 *powder* v G Steeping in brine was a method of embalming (Hotspur's corpse was thus treated, v Wylie, 1 364), while 'the deer having been disembowelled' the venison is reserved for the powdering

tub', i.e. the pickling vat (Madden, p. 65) Cf 'Martlemas' (G 2 *Hen IV*), and *Fortunes*, pp. 25-31

114 *paid*, v G

*scot and lot* v G A quibble on 'Scot'

119-20 *The better part discretion* Here 'part' = quality Arden quotes Saviola, *Of Honour*, 1595, 'Without wisdom and discretion a man is not to be accounted valiant, but rather furious' Cf Apperson, p. 153 Fal's cynical misinterpretation of a wise maxim is now generally accepted as its true meaning!

121 *gunpowder* i.e. both explosive and highly inflammable, cf 2 *Hen IV*, 4.4.48, and above 3.2.61

125-6 *Why may I?* i.e. If the 'dead' Fal rises, who will deny that the dead Hot might have risen?

127 S D Capell reads 'Giving him a stab'

129 *fleshed* v G

133-6 *Art thou alive?* etc Cf notes 1.76, S D, ll. 102-10 Spirits were supposed to appear in corporeal form, v C S Lewis, *Preface to Paradise Lost*, ch. xv

137 *double-man* wraith, v G With Hot on his back, Fal quibbles

138 *Jack* knave, trickster, cf *Ado*, 1.1.174

139 S D Capell reads 'Throwing down his load'

146 *at an instant* simultaneously

156-7 *For my part have* Had the promise been given in P John's hearing it would have lost all point L1 154-5 seem carefully phrased to support Fal's 'strangest tale'

156 *a lie* i.e. this lie of yours

*do grace* get thee favour There is irony here and 'grace' has a double meaning Cf *Fortunes*, pp. 71, 88ff Fal's lie is his undoing

157 *gild* have trick it out with the most specious arguments I can command, v G 'gild'

158 *ours* (F) Q 'our' Cf note 4.3.28

159 *let's* (F) Q 'let vs' Cf p. 104

161 *I'll follow reward* Cf 2 Hen VI, 2 3 108, 'Come, fellow, follow us for thy reward' In hunting, the hounds 'follow' and are given 'reward', i.e. portions assigned to them at the 'breaking-up of the deer' (v Turberville, *Booke of Hunting*, 1576, pp 135, 244-5) Fal claims to have brought the great quarry down, app his 'reward' is a 'pension' (2 Hen IV, 1 2 242, and *Fortunes*, pp 90-2)

163 *purge* (a) confess and repent, (b) take purgatives Cf *Ham* 3 2 306

164 *nobleman* He is already 'either earl or duke' in imagination

## 5 5

1 *rebuke* v G 4 *turn* *contrary* misconstrue

5 *Misuse* *trust* misrepresent the terms entrusted you for Hot

29-30 *valours* *Hath* (Q) F 'valour Hath' which all edd read But as Franz, § 196, notes, 'Older Mod Eng shows a strong tendency to express abstractions in a plur form', cf 'shames', 3 2 144, and 'behaviour', *Ado*, 2 3 9, 100, etc

32-3 *I thank immediately* Q 5, F omit 'I suspect that these lines were rejected by Sh' (Johnson)

36 *bend, with you* (Q) F 'bend you, with'—which all edd follow

## PARALLELS FROM NASHE

NOTE *Henry IV*, especially Part 1, contains a large number of parallels with the writings of Nashe, some of them rather striking, and it seemed best to bring them together in tabular form, though it will be observed that the ed. of the Arden 1 and 2 *Henry IV* has noted many of them. I have no explanation to offer, though making a few general observations on the problem in *The Library*, June 1915

## PART I

- I 2 6-12 *What a devil hast thou to do with the time of the day?* etc

What haue we to doe with scales and hower-glasses, except we were Bakers or Clock-keepers? I cannot tell how other men are addicted, but it is against my profession to keepe any howers but dinner or Supper. It is a pedanticall thing to respect times and seasons

Arden

*Summers Last Will*, 1600—produced 1592 (McKerrow, III 247, ll 425-30)

- I 2 102-3 *Why, Hal, 'tis my vocation, Hal, 'tis no sin for a man to labour in his vocation*

He held it as lawful for hym (since al labouring in a mans vocation is but getting) to gette wealth as wel with his sword by the High-way side, as the Laborer with his Spade or Mattocke, when all are but yron

Arden

*Christes Teares*, 1593 (McKerrow, II 64)

- I 2 196-7 *the most omnipotent villain* 178-9 *the incomprehensible lies* Cf 2 2 87, *gorbellied knaves*

O, tis an vnconscionable vast gorbellied Volume, bigger bulkt than a Dutch Hoy, & farre more boystrous and cumbersome than a payre of Swissers omnipotent

galeaze breeches But it shuld seeme he is asham'd of  
the incomprehensible corpulencie thereof Arden

*Have with you*, 1596 (McKerrow, iii 35)

2 1 94 *Go to, 'homo' is a common name to all men*

Newgate, a common name for al prisons, as Homo  
is a common name for a mun or a woman

*Pierce Penilesse*, 1597 (McKerrow, i 187-8)

2 2 11-35 *The rascal hath remoued my horse Eight  
yards of uneven ground is threescore and ten miles  
afoot with me I'll not bear mine own flesh so  
far afoot again*

If the Romane Censors if they lighted vpon a fat  
corpulent man, they straight tooke away his horse,  
and constrained him to goe a foote positively con-  
cluding his carlasse was so puffed vp with gluttonic or  
idleness If we had such horse-takers amongst vs, and  
that surft-swolne Churles, who now ride on their  
foot-cloathes, might be constrained to carrie their flesh  
budgets from place to place on foote, the price of  
velvet and cloath would fill with their belies Plenus  
venter nil agit libenter Arden

*Pierce Penilesse*, 1592 (McKerrow, i 201)

2 2 43-4 *An I haue not ballads made on you all and  
sung to filthy tunes*

Ignominious Ballads made of you, which eueri boy  
woulde chaunt vnder your nose

*Christes Teares* 1593 (McKerrow, ii 103-4)

2 2 87-8 *gorbellied knaves fat chuffs*

I lighted vpon an old straddling Vsurer a fat  
chuffe it was

*Pierce Penilesse* (McKerrow, i 162-3)  
you gorballed Mammonists

*Christes Teares* (McKerrow, ii 163)  
rich Chuffes *ibid* (McKerrow, ii 107)

2 2 104-5 *Each takes his fellow for an officer*

A theefe, they saie, mistakes euerie bush for a true man

*Unfortunate Traveller*, 1594 (McKerrow, II 319)

2 3 113 *Thou wilt not utter what thou dost not know*

Who will commit anything to a woman's tatling trust, who conceales nothing that shee knowes not?

Malone, Arden

*Anatomie*, 1589 (McKerrow, I 14)

2 4 25 *Anon, anon, sir* [and the episode that follows]

Mine host start vp, and bounst with his fist on the boord so hard that his tapster ouer-hearing him, cried, anone, anone, sir, by and by, and came and made him a low legge and asht him what he lackt. Hee was readie to haue striken his tapster for interrupting him but for feare of displeasing mee hee moderated his furie, & onely sending for the other fresh pint, wold him looke to the barre, & come when he 's cald with a deuils name

Arden

*Unfortunate Traveller*, 1594 (McKerrow, II 212)

I he best meanes I could imagine to wake hym out of his trauncc, was to crie loud in his eare, Hoe, hoste, whats to pay? will no man looke to the reckoning here? And in plaine veritie it tooke expected effect, for with the noyse he started and bustled, lyke a man that had beene scarde with fire out of his sleepe, and ran hastily to his Tapster, and ali to belaboured him about the eares, for letting Gentlemen call so long and not looke in to them

*Ibid.* (McKerrow, II 214)

2 4 319 *Hot livers and cold purses*

Hot luered drunkards

*Unfortunate Traveller*, 1594 (McKerrow, II 217)

2 4 438-9 *Thou art violently carried away from  
grace, there is a devil haunts thee*

the Diuell violently carries him away to vanitie,  
villanie, etc

*Pierre Penlesse*, 1592 (McKerrow, I 220)

2 † 444-5 *that roasted Manningtree or with the  
pudding in his belly*

All the rest of his inuention is nothing but an oxe  
with a pudding in his belly, not fit for any thing els,  
saue only to feast the dull eares of nonmongers, plough-  
men, carpenters, and porters Arden

*Christes Teares*, 1593 (McKerrow, II 180)

3 I 54 *But will they come when you do call for them*

Heauens bare witnes with vs it was not so, (heauens  
will not alwayes come to witnes when they are cald)

*Unfortunate Traveller*, 1594 (McKerrow, II 259)

3 2 61-2 *shallow jesters and rash bawin wits, soon  
kindled and soon burnt*

Weomen hauing naturally cleere beauty, scorch-  
ingly blazing, which enkindles any soule that comes  
neere it, and adding more Baunes vnto it of lasciuious  
embolstrings etc

*Christes Teares*, 1593 (McKerrow, II 136)

3 3 45-7 *I have maintained that salamander of yours  
with fire etc*

3 3 78-9 *What call you rich? let them corn his nose etc*

Should I tell you how manie Pursueuants with red  
noses, and Sargeants with precious faces, shrunk away  
in this Sweate, you would not belceue me Euen as  
the Salamander with his very sight blasteth apples on  
the trees, so a Pursucuant or a Sergeant at this present,

with the verie reflexe of his fierie faeries, was able to  
spoyle a man a farre of

*Unfortunate Traveller*, 1594 (McKerrow, II 230)

- 4 1 98 *All plumed like estridges that wing the wind*  
[See passage quoted in note 4 1 98-9 (II)]

*Unfortunate Traveller*, 1594 (McKerrow, II 272)

- 4 2 28-9 *the cankers of a calm world and a long peace*  
64 *food for powder*, etc

There is a certaine waste of the people for whome  
there is no vse, but warre and these men must haue  
some employment still to cut them off

*Pierce Penilesse*, 1592 (McKerrow, I 211).

The cankerwormes that breed on the rust of peace  
*ibid* (McKerrow, I 213) Arden

- 4 2 33-4 *tattered prodigals, lately come from swine-  
keeping, from eating draff and husks*

[of an academic performance of *Acolastus*] The  
onely thing they did well was the prodigall childs  
hunger, most of their schollers being hungerly kept  
Not a iust had they to keepe their auditors from  
sleeping but of swill and draffe

*Unfortunate Traveller*, 1594 (McKerrow, II 250)

## PART II

- 2 4 60-2 *there's stuffed in the hold*

An vnconscionable vast gorbelled Volume, bigger  
bulkt than a Dutch Hoy

*Have with you*, 1596 (McKerrow, III 35)

- 4 2 11-12 *That man favour*

Assemble the famous men of all ages, and tel me



which of them sate in the sun-shine of his Soueraignes  
grace Arden

*Pierce Penilesse*, 1592 (McKerrow, 1 186)

4 3 88-92 *There's none of these demure boys they  
get wenches*

[Bacchus curses one who denies wine-drinking] I  
beseech the gods of good fellowship, thou maist fall  
into a consumption with drinking smal beere Euery  
day maist thou cate fish etc Arden

*Summers Last Will*, 1600, produced 1592 (McKer-  
row, III 268)

4 3 110-13 *So that skill in the weapon act and use*

So, I tell thee, giue a soldier wine before he goes to  
battaile it makes him forget all scarres and wounds,  
and fight in the thickest of his enemics, as though hee  
were but at foyles amongst his fellows Giue a scholler  
wine, going to his booke, or being about to inuent, it  
sets a new poynt on his wit, it glazeth it, it scowres it,  
it giues him *acumen*

*Summers Last Will*, 1600, produced 1592 (McKer-  
row, III 265)

5 3 75-7 *Do me right,  
And dub me knight,  
Samingo*

Mounsieur Mingo for quaffing did surpass

In Cup, in Can, or glasse

God Bacchus doe him right,

And dubbe him Knight Arden

*Summers Last Will* (McKerrow, III 267)

5 5 51 *surfeit-swelled*

surfit-swolne Churles [cf above, 1 *Hen IV*, 2 2  
11-35] Arden

*Pierce Penilesse*, 1592 (McKerrow, 1 201)

## GLOSSARY

*Note* Where a pun or quibble is intended, the meanings are distinguished as (a) and (b)

- ADMIRAL, flagship, 3 3 25  
 ADVANTAGE, 'at more advantage' = at a more favourable opportunity, 2 4 533  
 ADVERTISEMENT, (i) news, 3 2 172, (ii) counsel, 4 1 36  
 ADVISEDLY, 'take advisedly' = consider carefully, 5 1 114  
 AFFECTIONS, inclinations Often in a bad sense (cf *Lucr* 500, 2 *Hen IV*, G), 3 2 30  
 AGATE-RING, ring with seal cut in agate (cf *Rom* 1 4 55), 2 4 69  
 ALARUM (or ALARM) to battle From O Fr 'alarme' (= to arms), but erroneously interpreted = 'all arm!', 5 3 1 (S D), 30 (S D), 5 4 1 (S D)  
 AMAZE, dismay, perplex, 2 4 77 (S D), 5 4 6  
 ANCIENT, ensign-bearer, flag, 4 2 23, 30  
 ANGEL, gold coin = 10s, 4 2 6  
 ANSWER (vb), discharge, defend, guarantee, 1 3 185, 3 3 175, 4 2 8  
 ANTIC, ridiculously old-fashioned person, 1 2 60  
 APPLE-JOHN Ripened about St John's Day (midsummer), and was eaten two years later when shrivelled and wrinkled, 3 3 4  
 APPOINTMENT, detail of dress, 1 2 168  
 APPROVE, put to the test, 1 1 54, 4 1 9  
 ARBITREMENT, scrutiny, 4 1 70  
 ARGUMENT, theme, 2 2 93, 2 4 277  
 ART, science, magic, 3 1 47  
 ARTICULATE, set out in articles, tabulate, 5 1 72  
 ASPECT, (a) respect, (b) Astrol position of one heavenly body in relation to another, 1 1 97  
 ATTEMPT, escapade, 3 2 13  
 ATTRIBUTION, credit, honour, 4 1 3  
 AUDITOR, royal official who examined the accounts of receivers, sheriffs, etc (Minshew), 2 1 56  
 BACON, (a) bumpkin, (b) fat man, 2 2 89  
 BAFFLE, degrade (a knight) by hanging him up by the heels (cf note 2 4 428-9, *Ric II*, G, and Spenser, *FQ* vi, vii 27), 1 2 99  
 BAITED Lit 'refreshed as at an inn' (cf note and *Euphues*, Bond 1, 323, 'A pleasant companion is a bayte in a journey'), 4 1 99  
 BALKED, (a) ploughed in ridges, (b) defeated, 1 1 69

- BAND, bond, debt, 3 2 157  
 BARE, (i) beggarly, 3 2 13,  
 (ii) (a) thread-bare, (b) lean;  
 4 2 67-9, (iii) patent, 1 3  
 108  
 BASE-STRING, lowest note, 2  
 4 5-6  
 BASILISK large i type of can-  
 non, called after the fabulous  
 reptile (cf *chameleon*), 2 3 55  
 BAYARD, a common Sp wine,  
 brown or white, 2 4 26, 77  
 BASINADO, cudgelling Sp  
*bastonadi*, 2 4 332  
 BATE, diminish in weight or  
 number or energy, 3 3 2,  
 4 3 26  
 BATTLE, battle-aria, 4 1 129  
 BAVIN Lit fire-wood, 3 2 61  
 BEAR, convey meaning, 4 1  
 20  
 BEAR (a point), take up a  
 fencing position, 2 4 192  
 BEAR HARD, resent, 1 3 267  
 BEAST fool, idiot (O I D 5),  
 3 3 123  
 BLAVER It part of helmet  
 guarding mouth and chin,  
 4 1 104  
 BLEF, fit ox, 'sweet beef'  
 unsalted beef, 3 3 176  
 BRIDAM, blindfold (disrespect-  
 ful), 3 1 31  
 BIRD, chick, 5 1 60  
 BLOOD, spirit, vigour, 3 1 179,  
 4 3 76  
 BLOWN, inflated, 4 2 47  
 BLUE-CAPS, blue bonnets A  
 term of contempt for Scots  
 Lit 'servants' (who wore  
 blue caps in England), 2 4  
 352  
 BOLTER, cloth for sifting flour  
 from bran, 3 3 70  
 BOLTING-HURCH, bakers' bran-  
 bin (v *bolter*), 2 4 441-2  
 BOMBARD, large leather vessel  
 to hold liquor, 2 4 443  
 BOMBAST, padding (for clothes),  
 2 4 323  
 BOOK, legal document, 3 1  
 221, 263  
 BOOTS, booty (a quibble), 2 1  
 81, 3 1 66  
 BOIS, worms A horse disease,  
 2 1 9  
 BOW-CYCL, 1c for a fiddler's  
 bow, 2 4 245  
 BRACH, bitch hound, 3 1 235  
 BRAVI, mnc, glorious, 1 1 53,  
 1 2 63, 5 2 88  
 BRAWN, fatted boar-pig, 2 4  
 107  
 BRIEF WITH, tell, reveal to,  
 3 1 142  
 BRIEVID, (i) utter, 1 1 3,  
 (ii) please, 1 3 102, 2 4  
 15, 246, 5 4 15  
 BRIEF, letter, 4 4 1  
 BRING ON, bring out, 1 3 275  
 BRISK, smartly dressed, 1 3 54  
 BRUSH, crush (cf *the is* - 1  
 5-6), 3 2 105  
 BUFFETS, 'go to buffets' = fall  
 to blows, 2 3 33  
 BULL'S-EYE, bull's penis,  
 'formerly a much-used in-  
 strument of flagellation'  
 (O I D), 2 4 243  
 BUSHY, 5 1 2  
 BUD-DRINKING, drink between  
 meals, 3 3 74  
 BY-ROOM, side-room, 2 4 28  
 CADDIS, worsted tape, used for  
 cheap garters, 2 4 709  
 CALIVER, light musket, 4 2 19  
 CALL ON, demand payment  
 from, 5 1 129  
 CAMBYLES (son of Cyrus), K  
 of Persia 529-522 P C, 2  
 4 381

- CAMOMILE, creeping plant, often covering the paths of Eliz gardens, 2 4 395
- CANKER, (i) wild rose (with quibble on ii), (ii) ulcer, 1 3 176, 4 2 29
- CANK'RED, malignant, 1 3 137
- CANSICK, candlestick, 3 1 129
- CANTLE, 'projecting corner of land' (O E D), 3 1 98
- CAPITULATE, draw up articles of agreement, 3 2 120
- CARBONADO, rasher, 5 3 58
- CARD, adulterate (esp of drink), 3 2 62
- CARRY AWAY, transport (figur), 2 3 77
- CASE (sb), suit of clothes, 1 2 172
- CASE (vb), cover the face or body, 2 2 51
- CAST, a throw at dice, 4 1 47
- CATERPILLAR, blood-sucker (cf *Ric II*, 2 3 166), 2 2 83
- CIAUS, Aphetic f 'assess', 'out of all class = beyond computation, 2 1 7
- CHAMBER-LY, wine, 2 1 20
- CHAMBERLAIN, bedroom attendant (cf *Macb* 1 7 63), 2 1 46, 49
- CHANCELING, pungent, 5 1 76
- CHANCE, (i) valuables, 2 1 45, 57, (ii) cost, 3 1 110, 113, (iii) military command, 1 1 35, 2 4 536, 3 2 161, 4 2 23, 5 1 118, (iv) mandate, 4 3 41
- CHARLES, WAIN, the Great Bear - Orig Chirlemagne's Wain, 2 1 2
- CHLAP (sb), v *good cheap*, 3 3 44-5
- CHWIL, jackdaw, chatter-box, 5 1 29
- CHIMNEY, fireplace, 2 1 20
- CHOPS, or CHAPS, (a) fat cheeks, (b) butcher's 'chops', 1 2 131
- CHUFF, close-fisted churl (cf Nashe, p 192), 2 2 88
- CITAL, summons (cf *Hen VIII*, 4 1 29), 5 2 63
- CLEANLY, debt, 2 4 447
- CLIPPED IN, embraced, 3 1 43
- CLOAK-BAG, portmanteau, 2 4 440
- CLOSE (sb), encounter Fencing term, 1 1 13
- CLOSE (adj and adv), hidden, secret, 2 2 3, 74, 95, 2 3 112, 2 4 530
- CLOUDY, gloomy (cf *Macb* 3 6 41), 3 2 83
- COAT, coat-armour, i.e. 'a vest of rich material embroidered with heraldic devices worn over armour' (O E D), 4 1 100, 5 3 25, 26
- COCK-SURE, with perfect safety, 2 1 85
- COLOUR (sb), pretext, semblance, 3 2 100, 5 1 75, 80
- COLOUR (vb) disguise, 1 3 109
- COLT (vb), (a) befool, (b) mount (cf *Cymb* 2 4 133), 2 2 36-7
- COME AWAY, come along Still colloq in Scotland, 2 1 22, 23
- COME ON, enter the field, 5 1 131
- COMFORT, succour, 4 1 56
- COMMAND, authority, 4 4 32
- COMMODITY, lit packet of goods upon which money could be raised at the usurers (v *Meas G*), 1 2 82, 4 2 17
- COMMON-HACKNEYED, vulgarised, prostituted, 3 2 40
- COMMUNITY, over-familiarity, 3 2 77

- COMPARATIVE, abusive, personal (cf *LL* 5, 2 840), 1 2 79, (ac sb) 3 2 67
- COMPASS, (a) moderation, 3 3 19, 20, (b) circumference, 3 3 22, 23
- CONCEALMENT, secret art, 3 1 165
- CONDITION, disposition, 1 3 6
- CONSPIRACY, conspiracy, 4 4 38
- CONFOUND, consume, 1 3 100
- CONJUNCTION, joint force, 4 1 37
- CONRAGIOUS, pestilential, 1 2 190
- CONTINENT, river bank, 3 1 108
- CORRUPTIAN, gay dog, 'wencher' (Johnson), 2 4 11
- CORRIVAL, partner, 1 3 207, 4 4 31
- COURSE, phase, 3 1 41
- COZEN (vb), cheat, 1 2 119
- COZNER (sb), cheat, 1 3 254
- CRANK (vb), wind, double (cf *PA* 682), 3 1 96
- CRISSEY Lit in iron bucket upon a pole in which pitched rope, etc was burnt for illumination, e.g. of play-houses (v Cotgrave, 'Til-lot'), 3 1 14
- CRIST, curling, 1 3 106
- CRY OUT UPON, denounce (cf *ATL* 2 7 70), 4 3 81
- CUIVERIN, small cannon (from Fr *cule worm* = adderlike), 2 3 55
- CURRENT (sb), vicissitude, 2 3 57
- CURRENT (adj), accepted as true or fashionable, 1 3 68, 2 1 53, 2 3 96
- CUSHES, armour for the thighs, 4 1 105
- CUT, short for curtal', a horse with docked tail, 2 1 5
- DAFF, stand aside from, ignore  
A variant of 'doff', 4 1 96
- DAKE, daring, 4 1 78
- DAY, 'by the day' = o'clock, 2 1 1
- DEAR, precious, estimable, heartfelt, 1 1 33, 4 1 34, 4 4 31, 5 4 95
- DIARIST, utmost, direct, 3 1 180, 3 2 123, 5 5 36
- DEEP (v note), 3 1 52
- DEFEY, renounce, despise, 1 3 225, 4 1 6
- DINIER Fr coin - 1<sup>st</sup> of a sou, 3 3 80
- DINY, (i) refuse, 1 3 25, 29, 77, (ii) refuse to admit, (quibble) 2 4 485
- DEPRIVATION, 'by d' = through substitutes, 4 1 32, 'in d' - is viceregents, 4 3 87
- DEPUTY, or Deputy of the Werd', who acted in magistracy in the absence of an alderman, 3 3 116
- DETERMINATION, mind, 4 3 33
- DIRECITY, without evasion, 2 3 85
- DISDAINED, disdainful, 1 3 183
- DISLIKE, discord, 5 1 26
- DISPUTATION, conversation, 3 1 203
- DIVIV, the words of a song, 3 1 122, 206
- DIVISION Musical term - melodic passage, 3-5 208
- DOUBLE-MAN, wraith (v O F D 'double' adj C 2c, sb 2c), 5 4 137
- DOWIAS, coarse linen, 3 3 69
- DRAFF, pig-wash, 4 2 34
- DRAWER, tapster, 2 4 7, etc

- DRAWN FOX, v note, 3 3 114  
 DRENCH, dose (for a horse),  
 2 4 104  
 DROOF (v note), 1 2 75  
 DURANCE (v note and *Errors*,  
 4 2 33, 36, 4 3 18-30),  
 1 2 43  
 DUTY, due, 5 2 57  
 DYF SCARLET, drink deep (v  
 note), 2 4 14-15  
 EMBOSSED, (a) swollen, (b) at  
 bay, 3 3 156  
 FMBOWEL, disembowel (a) a  
 corpse for embalming, (b) a  
 deer after the kill, 5 4 109,  
 111 (v note on 1 112)  
 ENFEOFF, sell with absolute  
 possession, 3 2 69  
 ENGAGE, give as hostage, 4 3  
 95, 5 2 45  
 LINGROSS UP Lit buy up whole-  
 sale, 3 2 148  
 LNLARGEMENT, release from  
 confinement, 3 1 30  
 ENVY (vb), ill-will, 1 3 27,  
 5 2 68  
 ENVY (vb), begrudge, 4 3 35  
 ESSENTIALLY, by nature (v  
 note), 2 4 482  
 FRIDGE, ostrich The usual  
 Elizabethan meaning (v note),  
 4 1 98  
 EXHAUSTION, exhaled meteor  
 (q v), 2 4 316  
 FALID METEOR, comet, me-  
 teor (q v) supposedly en-  
 gendered from vapours drawn  
 up by the sun (cf *Rom* 3  
 5 13, 5 1 19)  
 EXPLORANCE, enterprise, 1 1 33  
 EXPEDITION, progress, 4 3 19  
 EXPRIMITY, severity, 1 2 181  
 FACE, trim (v *guard*), 5 1 74  
 FAULT OF, revolt, 1 3 94  
 FAT, 'Of a room full of  
 dense air' (O E D), hence—  
 stuffy, 2 4 1,  
 FAT-WITTED, dull (cf *LLL*  
 5 2 268, and Chapman,  
*Ovid's Banquet*, st 115, 'fat  
 and foggy brains'), 1 2 3  
 FAVOUR, (i) feature, 3 2 136,  
 (ii) token or badge worn in  
 the helmet, 5 4 96  
 FAZE or FEAZE, fray, wear thin,  
 4 2 30  
 FEAR (vb), fear for, 4 1 24,  
 4 2 56  
 FEELING (adj), affecting, 3 1  
 203  
 FIDDLE-STICK, 'the devil rides  
 upon a fiddlestick'=what a  
 fuss about a trifle', 2 4 477  
 FINL, refined, subtle, 4 1 2  
 FINGER A measure =  $\frac{1}{4}$  inch,  
 4 2 72  
 FLESH (vb), blood (cf *Hen*  
*IV*, 4 5 132), 5 4 129  
 FOOL, plaything (cf *Rom* 3 1  
 141, *Son* 116 9), 5 4 81  
 FOOT-LAND-RAKER, foot-pad  
 (raker = roan), 2 1 72  
 FORM, 'the essential principle'  
 (O E D), 1 3 210  
 FORSWEAR, (i) swear to aban-  
 don, 2 2 15, (ii) (a) deny  
 on oath, (b) swear falsely,  
 5 2 40  
 FORWARD, (a) eager, (b) prema-  
 ture, 5 1 128  
 FRANKLIN, 'landowner of free  
 but not noble birth' (O E D),  
 2 1 54  
 FRETFUL, (a) given to worry,  
 (b) wearing away, 3 3 11  
 FRONTIER, (i) frontier fortress  
 (cf *Ham* 4 4 16), 1 3 19,  
 (ii) rampart, 2 3 54  
 FUBBED or FOBBED, cheated,  
 1 2 59

- FURNISHED, equipped (horse and man), 4 1 9<sup>7</sup>, 5 3 21
- FURNITURE, military equipment, 3 3 200
- GIB CAT, tom cat (Gib = Gilbert), 1 2 73
- GILD give specious lustre to, 5 4 157
- GOD DILLIND, God forbid, 4 3 38
- GOD SAVE THE MARK! 'Prob orig a formula to arrest an evil omen, whence used in way of apology when something horrible, disgusting, indecent or profane had been mentioned' (OED) Here expresses impatient scorn, 1 3 56
- GOD'S ME = God save me, 2 3 96
- GOLDIN, auspicious, flattering (cf *ATL* 1 1 6), 4 3 73
- GOOD CHAI, bon marche, cheap, 3 3 44-5
- GORBILIND, pot-bellied, 2 2 87
- GOVERNMENT, (i) conduct, self-control (cf *Hun PI*, 1 4 132), 1 2 27, 3 1 182, (ii) military command, 4 1 19
- GRACE, 'do g to' - bring credit to, 2 1 70, 5 4 156 (with quibble on 'grace' = salvation)
- GRIFF, (i) bodily pain, 1 3 51, 5 1 132, (ii) grievance, 4 3 42, 48
- GRIFFIN Fabulous animal, with eagle's head, forelegs and wings, and lion's body, hind legs and tail, 3 1 150
- GUARD, ornamental band or border, difference in colour and material from the rest of the garment, unfashionable by end of 16th c (Linthicum), 3 1 256
- GULL, unfledged nestling, 5 1 60
- GUMMID, stiffened with gum, 2 2 2
- GURNI, gurnard, marine fish of genus *Trigla* (v note), 4 2 12
- GUTS, (i) belly, intestine, (ii) butcher's offal, (iii) skin for sausages and black puddings, (iv) greed, gluttony, (v) a corpulent or gluttonous person, 2 4 224, 255, 443, 3 3 152, 155
- HAB, ch?, 1 3 278
- HABIS, clothes, 1 2 168
- HAIR 'Of one hair' - of one colour and appearance, hence 'hair' came to mean 'sort, kind, character' (OED), 4 1 61
- HAIRFACED It is of a face on a coin, hence thin, wretched, half-and-half (cf *LA 10/n*, 1 1 92), 1 3 208
- HAIRY MAN BE HIS DOLE Prov phrase for wishing good luck (Apperson, p 284) Lit may his lot ('dole') be that of a happy man, 2 2 75
- HARDIMENT, prowess, 1 3 101
- HAILETRY (adj and sb), 'A term of playful contempt, without any thought of the origin of the word' (Clar), 2 4 389, 3 1 197
- HAIRNESS, armour, 3 2 101

- HAZARD, (a) a game at dice  
(v *Sh Eng* 11 470), (b)  
chance, 4 1 48
- HEAD, (1) current driven against  
a bank, 1 3 106, (11) armed  
force, 1 3 281, 3 2 102,  
167, 4 3 103, 4 4 25,  
5 1 66 Cf *make head*
- HEADY, impetuous, 2 3 57
- HEARKEN FOR, wait or long  
for (cf *Shrew*, 1 2 250),  
5 4 52
- HEART<sup>1</sup>, by God's heart<sup>1</sup>, 3 1  
247
- HEART (out of), (a) dispirited,  
(b) in poor condition, 3 3 6
- HEAVY, ominous, grievous, 2  
3 65, 5 4 105 (quibble)
- HEST Meaning doubtful (v  
note), 2 3 64
- HOLD IN, keep counsel, 2 1  
76
- HOLD LEVEL, claim equality,  
3 2 17
- HOLD PACE, keep up, rival,  
3 1 48
- HOLD WILT, be apt, 1 2 30
- HOLD A WING, keep a course,  
3 2 30
- HOLIDAY (adj), gay, duntly  
(cf *Wives*, 3 2 62, festi-  
vil *Ado*, 5 2 40), 1 3 46
- HOLLAND, fine quality linen,  
first made in Holland, 3 3  
72
- HOLI-ROOD DAY, Sept 14th,  
1 1 52
- HOP, (1) expectation, 1 2  
203, (11) promise, 3 2 36
- HOSE, drunk hose (mod  
'brechts'), 2 4 212
- HUMOROUS, moody, odd, 3 1  
230
- HUMOUR, (1) physiol the four  
fluids of the human body  
(hctc, in an excessive quan-  
tity), 2 4 441, (11) inclina-  
tion, fancy, mood, 1 2 69,  
188, 2 4 91, 3 1 170
- IMPAWN, give as a hostage,  
4 3 108
- INCOMPREHENSIBLE, infinite, 1  
2 178
- INDENT (sb), indentation, 3  
1 102
- INDENT (vb), enter into a  
foimal agreement, 1 3 87
- INDENTURE, scaled agreement  
(made in duplicate with in-  
dented edges that fit to-  
gether), 2 4 46, 3 1 78,  
139, 260
- INDIRECT, (a) not directly  
derived, (b) crooked, un-  
just, 4 3 105
- INDIRECTLY, off-hand, evasive-  
ly, 1 3 66
- INDUCTION, first steps, 3 1 2
- INJURY, (1) insult (v note),  
3 3 161, (11) evil, 5 1 50
- INNOVATION, rebellion (the  
usual sense in *Sh*), 5 1  
78
- INSENSIBLE, not to be seen or  
felt, 5 1 137
- INSTANTLY, simultaneously, 5  
2 66
- INSULRING, scornfully trium-  
phant, 5 4 54
- INIFLLIGENCE, espionage, 4  
3 98
- INTEMPERATURE, (a) 'distem-  
pered condition of the body'  
(O E D), (b) unbridled licen-  
tiousness, 3 2 156
- INTEND, purpose to travel, 1  
1 92
- INTERCEPT, interrupt, 1 3 151
- INTEREST, title, 3 2 98
- INWARD, internal, 1 3 58, 4  
1 31



- IRON, pitiless (cf *2 Hen IV*, 4 2 8), 2 3 50 r
- ITERATION, the repetition of the Scriptures etc in worship (cf Hooker, *Ecc Pol* bl 5, xxxvii 2, why we iterate the Psalms), 1 2 89
- JACK, (i) knife A term of contempt, 2 4 11, 3 3 86, 138, 5 4 138, (ii) a sleeveless jacket 'formerly worn by foot-soldiers usually of leather quilted' (O E D), 4 2 47
- JOINED-STOOL, stool made by a joiner Often the subject of some obscure jest now lost, 2 4 374
- JORDAN, chamber-pot, 2 1 19
- JUMP WITH, agree with, 1 2 68
- JUSLING, jostling, 4 1 18
- KIFF, dwell, 1 3 244
- KINDAL GREEN, coarse green cloth in 16th c only worn by labourers, but perhaps traditionally associated with Robin Hood, 2 4 219
- KNORRY-HEADED, block-headed, 2 4 221
- LAY BY, stand and deliver Orig doubtful, 1 2 35
- LAY OUT, disburse, 4 2 5
- LAY THE PLOT, organize, direct, 2 1 51
- LEADEN DAGGER A theatrical property, 'type of ineffectual weapon' (O E D), 2 4 375
- LEAPING-HOUSE, brothel, 1 2 9
- LIASH, set of three (dogs), 2 4 6
- LEG (sb), bow, 2 4 379
- LEFSIEP, unleash, 1 3 277
- LEWD, vile, 3 2 13
- LIBERTY, licence (cf *Meas* 1 3 29), 5 2 73
- LIE, assume a fencing posture, 2 4 192
- LIEKING, (a) inclination, (b) good bodily condition, 3 3 5
- LIMIT, (i) limits of the charge = distribution of commands in an army, 1 1 35, (ii) division, district, 3 1 71, (iii) prescribed bound (of all chance), 4 3 39
- LIVE (sb), deuce, category I it xix, 1 1 165, 3 2 55
- LIVE (sb) reinforce, 2 3 55
- LIQUOR, note, 2 1 84
- LIVE, extremity, 4 1 51
- LIVE LICENCE, 1 2 182, 4 1 50, 5 2 21
- LIVERY, see *his livery*, 4 3 62
- LOACH, small freshwater fish, 2 1 21
- LOOF PIE, threaten, 4 1 58
- LOOP, loop hole (e.g. in castle-wall), 1 1 71
- LOOSE GOWN or loose-bodied gown' Hung, without waist, from neck to foot, 'so that my deformity, however monstrous, remains hidden' (Linthicum, 183), 3 3 3
- LOOPE, buted (of bear or bulls), 1 2 73
- MAID MARRIAGE, note, 3 3 115
- MAIN, (a) army, (b) stake at 'hazard' (q.v.), 4 1 47
- MAINTY, mightily, 2 4 197
- MAINTENANCE bearing, 5 4 22
- MAJORITY, pre-eminence, 3 2 109

- MAKE UP, move forward, 5  
4 5, 58
- MALT-WORM, drunkard, lit  
weevil that breeds in malt,  
2 1 74
- MAMMET, doll, puppet, orig  
mammet (Mihomet) =  
idol, 2 3 94
- MANAGR, horsemanship, 2 3  
51
- MANNLR (with the), in the act  
From 'mainour' = stolen  
property found upon a thief  
at arrest, 2 4 311
- MANNINGFEE, Essex town  
'famous for the revelry in-  
dulged in at its fairs, and for  
the fitness of its oxen'  
(Clar), 2 4 444
- MARK, 13, 4d or two nobles  
A sum of money, not a coin, 2  
1 55, 2 4 511, 3 3 42, 83
- MARRIAGE, possess (cf *Son* 106  
8), 5 2 65
- MARCH (sb), plot, device,  
2 4 88, 'set a match, lit  
mike in appointment, (in  
thieves' cant) arrange a  
meeting between highway-  
men and victims, 1 2 104
- MARCH (vb), join, associate,  
1 1 49, 3 7 15
- MIAN, instrument, 1 3 260
- MEDICINE, drug (of any kind),  
2 2 18
- MIRI, take pity on (cf *2 Hen*  
*IV*, 4 4 32), 2 4 117
- MIMINO MORE, ring with a  
death's head, 3 3 30-1
- MISTOR, atmospheric pheno-  
menon of any kind, e.g.  
'mury' - wind, watery -  
rain, snow, etc, 'herv' -  
lightning shooting stars, etc  
(cf *Errors*, 4 2 6 and G),  
1 1 10, 2 4 316, 5 1 19
- METILE, natural vigour, 2 4  
12, 344, 4 3 22, 5 4 24
- MICHER, truant, 2 4 402
- MIDRIFF, diaphragm, 3 3 155
- MILLINER, dealer in gloves,  
bands, etc, which were per-  
fumed to make them more  
marketable Orig. of Milan',  
1 3 36
- MINE, walk with affected  
delicacy, 3 1 132
- MINION, darling, favourite, 1  
1 83, 1 2 26
- MISPRISION mistake 1 3 27
- MISQUOTE, misread, 5 2 14
- MISTREADING, going astray,  
3 2 11
- MISUSE (sb), abuse, 1 1 43,  
(vb) misrepresent, 5 5 5
- MO, more, 4 4 31
- MOIETY, share, 3 1 94
- MOLDWARI, mole, 3 1 147
- MOOR-DITCH, section of old  
city moat, draining the fen  
of Moorfields, seldom if ever  
cleined out, 1 2 77
- MORE AND LESS, high and low,  
4 3 68
- MOUINED, gripping, 1 3 97
- MOVE, urge appeal to, 2 3 33
- MUDDY, filthy (O I D 7), 2  
1 96
- MUSTER (take 1) call troops  
together, 4 1 133
- MUTUAL, shared in common,  
1 1 14
- NAKID, desolate, 4 3 77
- NIAR (adj), spruce, 1 3 33
- NIAR (sb), ox, 2 4 243
- NICK, in the n of' = fol-  
lowing directly upon a  
race course expression (cf  
*Son* 131 11), 4 3 92
- NIGHTERLOCKS stockings, 2  
4 112-13

NEW-FALL'N, recently acquired,  
5 1 44

NOT-PATED, close-cropped, 2  
4 69

OFFER, offer battle (cf 3 2  
169), 4 1 69

OLD LAD OF THE CASTLE,  
roisterer or wench (cf  
G Harvey, ed Grosart, 1  
225, 11 44, and Nashe, ed  
McKerrow, III 5, 1 18),  
1 2 42

OMNIPOTENT, almighty (jocul-  
lar, cf Nashe, p 191), 1  
2 107

ONYX, clerk to Exchequer  
(v note), 2 1 75

OPINION, (i) arrogance, 3 1  
183, (ii) public opinion (cf  
*Orth* 1 3 225), 3 2 42,  
(iii) reputation, 4 1 77,  
5 4 48

OUT-FACE, bluff, browbeat,  
2 4 253

OWE, own, 5 2 69

PAINTED CLOTH, cheap wall-  
hanging (cf 2 *Ham II*, G  
'waterwork'), 4 2 25

PARCEL, (i) detail, item, 2 4  
98, 3 2 159, (ii) set, lot  
(contemptuous), 2 4 442

PARTICIPATION, fellowship, 3  
2 87

PASSAGE, action (cf *Tro Nt*  
3 2 70), 3 2 8

PASSION, grief, pain, 2 4 380,  
410, 3 1 34

PAY, settle, kill, 2 4 189,  
215, 5 3 47, 5 4 43, 114

PAY HOME, deal effectively  
with, 1 3 285

PEPPER, make it hot for, 2 4  
188

PEPPER-GINGERBREAD, a cheap

kind made with pepper in-  
stead of ginger, 3 1 255

PHANTASY, hallucination, 5 4  
134

PICKTHANK, obsequious tale-  
bearer, 3 2 25

PINCH, worry 1 3 229, 3 1  
26

PISMIRIS, ants, 1 3 240

PIVOT, tons off (1 bump),  
2 4 16

POCALI, wallow (in in-  
sult), 3 3 162

POI, (i) pommel of saddle,  
2 1 6, (ii) sword-point,  
(b) one of the tagged hairs  
depending the hilt from  
the doublet, 2 4 211

POLICY, craft in public affairs,  
1 3 108

POLITICIAN, intriguer, 1 3 241

POMGRNER, pomegranate, 2  
4 37

POPINJAY, parrot, chattering  
overdressed coxcomb, 1 3  
50

POPULARITY, keeping com-  
pany with common people,  
3 2 69

PORILEY, stately, 1 3 13

POSSESS, informed, 1 1 40

POI (sb), courier, 1 1 37

POST (vb), travel & press, 5 1  
35

POULTRER, poulterer, 2 4 429

POUNCER-BOX, small perfume-  
box with perforated lid, 1 3  
38

POWDER (sb), salt for pickling,  
5 4 112

POWER, army, 1 1 22, *et  
passim*

PREDICAMENT (v note), 2 4 32

PREDICAMENT, category, lit  
that which is predicated  
(logic), 1 3 168

PRICK (vb), (a) spur, (b) finish off, lit tick off (by pricking a hole on a list, cf *Ful Caesar*

4 I 1-3), 5 I 129-30

PRIDL, (i) height, 1 I 60,

(ii) mottle, 4 3 22

PRIVILEGE, (i) pre-eminence,

3 2 86, (ii) 'of privilege' =

which confers immunity, 5

2 19

PROFLID, proficient, 3 I 164

PROPORTION, size, 4 4 15

PRUNL, preen, 1 I 98

PUDDING, stuffing for a roast,

2 4 444

PUKE-STOCKINGS, cheap stock-

ings made of dyed cloth, 2

4 69

PUNY, novice, 2 4 29

PUPIL AGT, minority (orig

'pupil' = minor), 2 4 92

PURCHASE, (i) plunder (cant),

2 I 91, (ii) purchasing

power, 3 3 40

PURCI, (i) clear, 3 2 20, (ii)

amend one's life, (b) take

repent, 5 4 163

PUSH (tand the), become the

butt of, 3 2 66

QUAFFY, party, 4 3 36

QUSSION (sb), discussion, 1

1 34, (vb) talk with, 1 3 47

QUIDDIS, subtle jest (cf *Ham*

5 I 96), 1 2 45

RABBIT-SUCKER, sucking rabbit,

2 4 429

RASCAL, (a) scoundrel, (b) lean

dear, 3 3 157

RASH, quickly inflammable, 3

2 61

RAZI or RAZ, root of gingiv,

2 1 24

READ, (i) act as tutor, 3 I 45,

(ii) learn, discover, 4 I 49

REBUKE, violent check, 5 5 1

REMOVED, not directly con-

cerned, 4 I 35

RENDEZVOUS, refuge (cf *Hen*

*V*, 2 I 18, 5 I 88), 4 I 57

REPRISAL, prize, lit prize at

sea, 4 I 118

REPROOF, disproof, 1 2 182,

3 2 23

REWARD, portions of the deer

thrown to the hounds at the

end of a chase (v note),

5 4 161

RIOT, wantonness, 1 I 85

RIVO A toper's exclamation

of doubtful meaning, Arden

cf *Few of Malta*, 4 6 10,

'*Rivo Castilano*', which

it translates 'Castilian

stream', i.e. liquor, 2 4

108

ROUNDLY, plainly, 1 2 22

ROYAL, coin worth 10s, 1 2

136

SACK, v note, 1 2 3-4, c'

*passim*

SAD, serious, 1 I 56

SAINT NICHOLAS' CLERKS, v

note, 2 I 60

SARCENT, soft thin silk ma-

terial (fig), 3 I 251

SAVING YOUR REVERENCE An

apology for mentioning some-

thing unpleasant, 2 4 460

SCANDALIZED, disgraced, 1 3

154

SCHOOLED, admonished, 3 I

188

SCORE (vb), (i) chalk up a

reckoning, 2 4 26, (ii) make

cuts or notches (with quibble

on 1), 5 3 31

SCOT (v note), 1 3 214

SCOT AND LOR, full and final

payment, 5 4 114

- SCUTCHPON or scutchcon,  
 shield or hatchment of arms  
 painted on wood and used  
 at funerals, 5 1 140  
 SEASON, age, period, 4 1 4  
 SECOND, subordinate (v. 2 *Hen*  
*IV, G*), 1 3 165  
 SEMBLABLY, in like fashion,  
 5 3 21  
 SENSIBLE, capable of feeling,  
 5 4 94  
 SERVE, suffice for, 4 1 132  
 SET (vb) strike, 4 1 46, 47  
 SET OF (his head), not reckoned  
 (to his account), 5 1 38  
 SET TO, set (a limb), 5 1 131  
 SETTER, 'one employed by  
 robbers to spy upon their  
 intended victims (O. F. D.),  
 2 2 49  
 SHAFF, conception, conjecture,  
 1 1 58  
 SHAVE, (a) fleece, (b) have the  
 head shaved, 3 3 59  
 SHOT, (a) payment for drink,  
 (b) fire from a gun, 5 ,  
 30-1  
 SHOUTING, (of a hermit) that  
 his shed its robe, (hence)  
 emaciated, good-for-nothing,  
 2 4 126  
 SHRINK, shiver (cf. *1 1 1 2*  
*1 9*), 5 2 76  
 SKIMBLE-SKAMBLE, scamped to-  
 gether anyhow, 3 1 152  
 SKIPPING, flighty, 3 2 60  
 SMUG, smooth, trim, 3 1 100  
 SNAR-UI, a man, creeping  
 scoundrel, 3 3 86  
 SNUFF (take in), (c) snuff up  
 and snuff, (b) take umbrage  
 at, 1 3 41  
 So, good! very well!, 5 1 122,  
 5 3 57, 60  
 SOFT, wait a bit!, 1 3 155,  
 2 1 35, 5 4 130  
 SOOTHER, flatterer, 4 1 7  
 SOUSED, pickled in salt, 4 2 12  
 SPANISH POUCH, cheap pouch of  
 Spanish leather, 2 4 70  
 SPEAR-GRASS or spear wort,  
 2 4 305-6  
 SILFEN, supposed the organ of  
 sudden action or impulse,  
 (hence) irritability, caprice,  
 ill-humour, impetuosity, 2  
 3 80, 3 2 125 5 2 20  
 SION (sb), ruin, 1 3 10  
 SQUIRE, foot-rule, 2 2 12  
 SIAMI, mintage, begetting,  
 4 1 4  
 SIVANDI, (a) be good for,  
 (b) represent, 1 2 136  
 SIVINDING, none till (v. note),  
 2 4 245  
 SIAKI, sudden fit, 3 2 125  
 SIAKING-HOLE, bolt-hole (for  
 a hunted animal), 2 4 260  
 SIARVI, die of cold, 1 3 159,  
 2 2 20  
 STALL, (i) state-church, throne,  
 2 4 172, 174, (ii) dignity,  
 3 2 62, (iii) kingdom,  
 estate, fortune, 3 2 98,  
 169, 4 1 46  
 STIMID PRIN, bawd (because  
 a brothel commonly dis-  
 played a dish of prunes in  
 the window), 3 1 114  
 STIR, be up and about (cf.  
*ful 1 1 2 2 110*), 3 2 46  
 STOCK-FISH, dried cod or ling,  
 2 4 243  
 STOMACH, appetite, 2 3 43  
 STORF, capital, savings, 2 2 88  
 STRAPADO, torture by dis-  
 jointing the limbs, 2 4 234  
 STRIFER, foot-pad (cf. *Ger*  
*Landstreicher*), 2 1 7,  
 STUDY, pursuit, 1 3 228  
 SUBMISSION, confession, 3 2 28  
 SUDDENLY, soon, 1 3 291

- SURETY, make legal claim for delivery of land, 4 3 62  
 SUFFERANCE, suffering, 5 1 51  
 SUGGESTION, instigation, 4 3 51  
 SUPERFLUOUS, luxurious (cf *Learn*, 4 1 70), 1 2 12  
 SUPPLY, reinforcements, 4 3 3  
 SURE, (a) harmless, (b) safe, 5 3 47, 5 4 125-6  
 SURVEY, oversight, control (OED 2), 5 4 82  
 TAFETTA, light lustrous silk fabric, 1 2 11  
 TAUT, doughy, 1 3 62  
 TALLOW, animal fat of any kind, dipping from a roast (cf *Errors*, 3 2 98), 2 4 108  
 TALLOW-CATCH, dripping-pan (?), v note, 2 4 225  
 TACLET, buckler, 2 4 199  
 TASK, (i) challenge, 4 1 9, 5 2 52, (ii) tax, 4 3 92  
 TASSER, test, 4 1 119  
 TEMPER, brightness (cf *Ric II*, 4 1 29), 5 2 95  
 TIMID, try, 1 172  
 TINDER (milk tender of), have regard for, 5 4 49  
 FIRMACANT, imaginily Mohammedan deity of turbulent character, belonging to morality play, 5 4 114  
 THICK, dim, 2 3 48  
 TICKLE-BRAIN, strong liquor (slang), 2 4 391-2  
 TILT, contend Often used equivocally, 2 3 94  
 LIFE, (i) time of life, life, 3 2 36, 151, (ii) affairs, 4 1 25  
 TOO BLAME, too blameworthy A 16th and 17th c misunderstanding of the infinitive 'to blame' used predicatively (OED 'blame' vb 6), 3 1 175  
 TOASTS-AND-BUTTER, milksop Lit eater of buttered toast, 4 2 20  
 TOSSED, vexed, 2 3 81  
 TOUCH, touchstone, 'bide the touch' = stand the test, 4 4 10  
 TOWN'S END, outskirts of town or village, where rubbish was shot, stocks stood and beggars congregated (v quotes OED), 4 2 9, 5 3 38  
 TRACE, follow, 3 1 47  
 TRADE-FALLN, out of work, 4 2 28  
 TRAIN, entice, 5 2 22  
 TRICK, trait, 2 4 398, 5 2 12  
 TRIM (sb), trappings, 4 1 113  
 TRIM (adj), fine, pretty (ironical), 5 1 135  
 TRIM UP, deck out, 5 2 58  
 TRIMLY, elegantly, 1 3 33  
 TRIUMPH, torchlight procession, 3 3 40  
 TROJAN, boon companion (cf *LLL*, 5 2 674), 2 1 68  
 TRUF, honest, 1 2 107, 2 1 91, 2 2 22, 91, 2 4 307  
 TUCK, long narrow rapier, 2 4 245  
 TURK, ferocious person, 5 3 45  
 UNDER SKINAER, under-drawer, 2 4 23  
 UNEVEN, untoward, 1 1 50  
 UNGRACIOUS, graceless, 2 4 437  
 UNSORTED, ill chosen, 2 3 14  
 UNYOKED, uncurbed, 1 2 188  
 VALUED, taken into consideration, 3 2 177  
 VASSAL (adj), base, 3 2 124

- VELVET-GUARDS, *parcels* of velvet trimmings (v *guard*), 3 1 256
- VICL, buffoon clad as a fool and armed with a wooden dagger (v Chambers, *Med Stage*, II 203-5), 2 4 445
- VIGILANT, wakelul, 4 2 56
- VIVID, vi or, m<sup>h</sup>, 1 2 123 171, 2 2 51
- WAC, naughty boy Often a term of endearment 1 2 16, 23, 44, 4 2 48
- WAIL, attend upon, 5 1 III
- WAGON, (i) luxuriant, 3 1 211, (ii) sportive, 4 1 103, (iii) unruly, 5 1 50
- WARM, well-to do (O E D 8), 4 2 17
- WASP-BUNG, irritable, 1 3 236
- WATRINC, the act of drinking, 2 4 15
- WELL-REMARKED, well-considered, 4 3 10
- WELL-AID, bravo! well done!, 5 4 75
- WELSH, gibberish (a quibble), 3 1 49, 118
- WISH HOOK, woodman's bill-hook, 2 4 334
- WILD (b), wild, 2 1 54
- WILD (idj), (i) untamed, insubornate, 5 2 12, (b) di oute, 5 ~ 73
- WINDING ( ) highly inflammable preparation of gunpowder (b) erysipelis, 3 3 39
- WIND, wheel, 4 1 109
- WORTH, honour, 3 ~ 151
- WRING, gill, 2 1 6
- WRITER, notary, 3 1 141
- YOUNGER, prodigal son I it 'younger' (brother), 3 3 80
- ZEN loyalty affection, 4 3 63, 5 4 95